DOCUMENT RESUME

ED 418 028 SO 028 695

TITLE	Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom. Grades--Upper Elementary.
INSTITUTION	Stanford Univ., CA. Stanford Program on International and Cross Cultural Education.
PUB DATE	1991-00-00
NOTE	132p.
AVAILABLE FROM	Stanford Program on International and Cross-Cultural Education (SPICE), Institute for International Studies (IIS), Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, CA 94305-5013, toll-free phone: 800-578-1114.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Asian Studies; Cross Cultural Studies; Cultural Context; Ethnic Groups; Foreign Countries; Global Education; Instructional Materials; Intermediate Grades; *Japanese; *Japanese Culture; Multicultural Education; Social Studies; *Symbolism
IDENTIFIERS	*Japan

ABSTRACT

This book aims to expose students of grades 4-6 to the language and culture of Japan. The unifying theme of all of the lessons is symbolism in Japanese language and culture. Lessons can be used as a unit or in sections and specific lessons can be presented in isolation. Each day's materials and format are described in detail with specific objectives noted with the procedure for conducting the lessons. No prior knowledge of Japanese language or culture is required of either the teacher or students to use these materials. A pronunciation guide is part of the introduction to the unit. The 13 lessons include: (1) "Japan Bingo"; (2) "Japanese Names"; (3) "Greetings"; (4) "Artifacts"; (5) "Fukuwarai - The Smiling Goddess Game"; (6) "Kanji: Origins of Communication"; (7) "Discovering Authentic Characters"; (8) "Getting Around Tokyo"; (9) "Japanese Geography and Global Perspective"; (10) "Demystifying 'Sumo'"; (11) "Rice in Japanese Culture"; (12) "Folktales--'The Monkey and the Pheasant'"; and (13) "Japanese Radio Exercises." (Contains 35 references.) (EH)

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SYMBOLISM IN JAPANESE LANGUAGE AND CULTURE

ED 418 028

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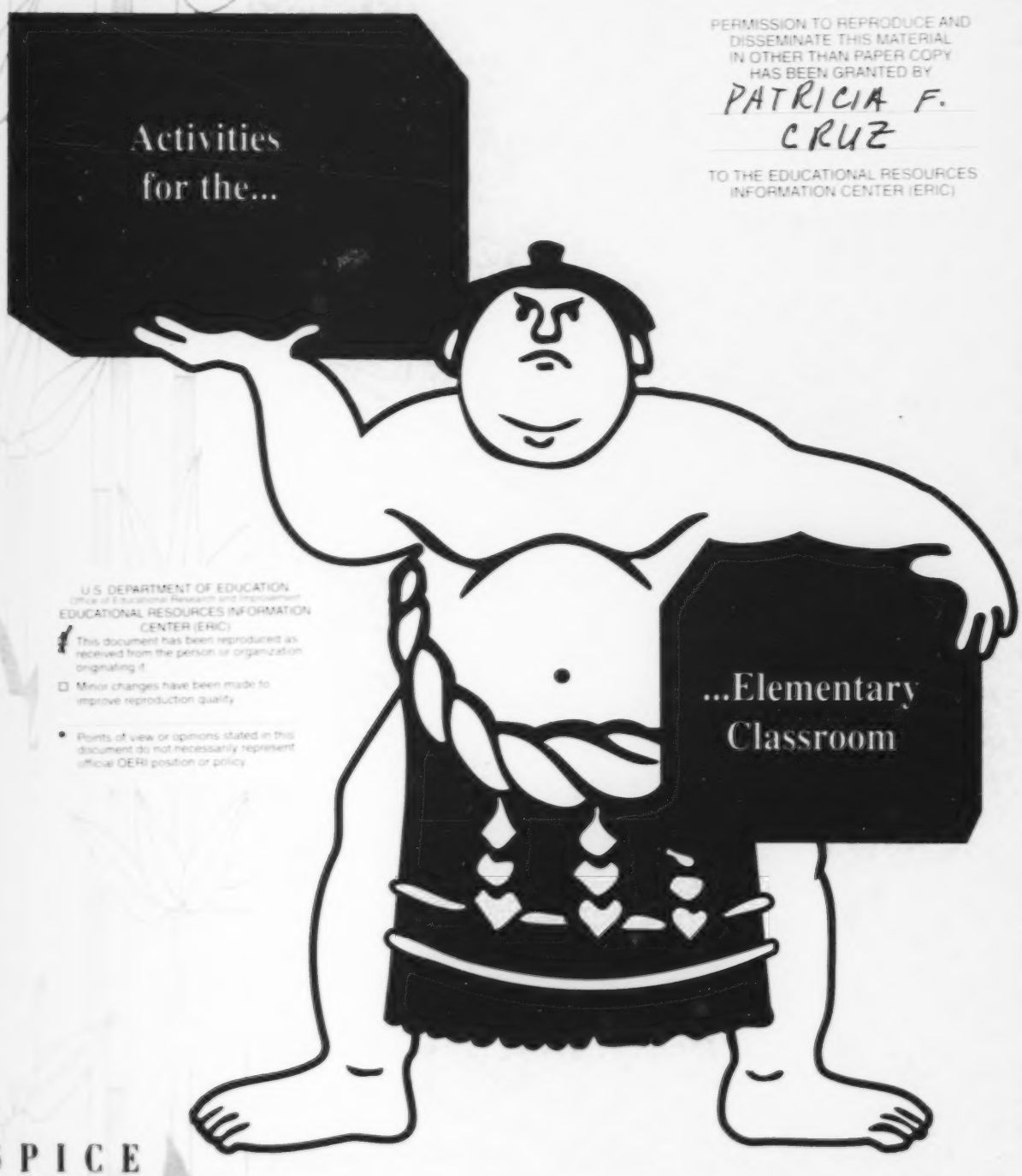

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Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom

Grades–Upper Elementary

Developed by The Japan Project
Stanford Program on International and Cross-cultural Education (SPICE)

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☎ (415) 723-1116

Acknowledgments

The original version of these lessons was developed for the Japanese Language and Culture Institute held in February, 1989. Since that initial appearance it has undergone significant revisions. The principal investigator of Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom is Professor Makoto Ueda, Chairperson, Asian Languages Department, Stanford University. The authors of the curriculum unit are Greg Lance (former Japan Project Research Assistant), Gary Mukai (Japan Project Coordinator), Lia Turk Kheirolomoom (former Acting Japan Project Coordinator), and Keiko Yokota-Carter (former Japan Project Research Assistant). The advisors for the curriculum unit are Dr. Judith Wooster (former SPICE Director) and Duarte Silva (Executive Director, California Foreign Language Project, Stanford University).

The Japan Project is indebted to the following scholars for their thoughtful evaluations and reviews of the curriculum: Dr. Fred Dobb, Consultant, Foreign Languages and International Studies Unit, California State Department of Education, Sacramento, CA; Professor Thomas Hare, Stanford University; Professor Robert Huey, University of Hawaii, Manoa; and Norman Masuda, Japanese teacher, Palo Alto High School, and chairperson, Northern California Secondary Teachers of Nihongo.

We would also like to thank the participants of the Japanese Language and Culture Institute for their reviews and/or field-testing of the curriculum: Susanne Anderson, Concord, CA; Donna Andrews, Larkspur, CA; Caroline Bauhaus, Fremont, CA; Elizabeth DeMarco, Woodland, CA; Ernie Diller, Littleton, CO; Merle Doi, Honolulu, HI; Nancy Fehrman, Bellevue, WA; Melvina Fushikoshi, Honolulu, HI; Janice Grodeon, Campbell, CA; Jeannette Groenendal, Spring Valley, CA; Dr. Mel Hunt, Kensington, CA; Nila Hurley, Lafayette, CA; Steve Kirby, Hercules, CA; Kay Kohen, Chico, CA; Oralee Kramer, Bellevue, WA; Junko Low, San Francisco, CA; Devi MacKay, San Francisco, CA; Elizabeth Marston, San Diego, CA; Vicki Merrill, Seattle, WA; Richard Moulden, Bellevue, WA; Carol Murphey, Davis, CA; Flora Nishikawa, Fremont, CA; Lynn Parisi, Boulder, CO; Kathleen Riordan, Springfield, MA; Betty Schmidt, Pueblo, CO; Dwaine Schmidt, Denver, CO; Barbara Schubert, San Jose, CA; Anne Sheldon, Stockton, CA; Judy Stout, San Diego, CA; Pat Weiglein, Turlock, CA; and Enid Yamamoto, Berkeley, CA.

Special gratitute is extended to the presenters of the Japanese Language and Culture Institute: Professor Dean Barnlund, San Francisco State University, CA; Professor Peter Duus, Stanford University, CA; Elgin Heinz, Consultant on Asia, San Rafael, CA; Professor Robert Huey, University of Hawaii, Manoa, HI; Lia Turk Kheirolomoom, Global Graphics, Burlingame, CA; Greg Lance, Trans-Pacific Exchange, Stanford University, CA.; Kariyushi Kai, Okinawan Dance Group, Norman Masuda, Director, Mountain View, CA; Professor Catherine Lewis, University of California, San Francisco, CA; Shinichi Seino, Vice President and General Manager, Kinokuniya Bookstores of America Co., Ltd., San Francisco, CA; Kimiko Sugano, Japanese Culture and Cuisine Consultant, Palo Alto, CA; Dr. Judith Wooster, Director of Curriculum, Three Village Schools, Stony Brook, NY; Dr. Yutaka Yamada, University of San Francisco, CA; Keiko Yokota-Carter, lecturer in Japanese Language, Amherst College, MA. Much appreciation is extended to Dr. Giselle Martin, former Director of Evaluation, California International Studies Project, Stanford University, for her evaluation of the institute. A special word of gratitute to former Consul General of Japan in San Francisco, the Honorable Shunji Yanai, for hosting a reception for the Japanese Language and Culture participants.

Special thanks to Jane Boston, SPICE Director, and to Dr. Ronald Herring, Public Programs Director, Institute for International Studies, Stanford University, for their continual support, and to members of the SPICE staff, past and present, who reviewed multiple drafts of the curriculum: Adrian Chan, Dr. Michael Chang, Juliann Cummer, Dr. Susan Duggan, Rozanna Fiore, Jennifer Jue, Wendy Klein, Dr. Giselle Martin, Susan Moriyama, Robin Riddle, Bruce Uhrmacher, and Tuckie Yirchott. Many thanks go to Susan Equitz, Mary O'Hara, Junko Saito, and Atsuko Takemoto for their assistance with curriculum graphics; to Mary Dern, Dorothy Justen, and Joanne Taylor for handling the production of this unit; and to Atsuko Mukai for her assistance with the audiotape.

Much appreciation is extended to the following Japanese language educators for their comments on the curriculum: Fumiko Arao, lecturer in Japanese language, Stanford University; Mary Ann Cockle, Stockton, CA; Tei Dacus, Salinas, CA; Ann Fujii, Mill Valley, CA; Salle Fujiwara, San Jose, CA; Tsuneko Hellerstein, San Francisco, CA; Kiyoshi Kurashige, Oakland, CA; Ryoko MacColl, Pacifica, CA; Martha McDonald, Lodi, CA; Kiyoko Takemoto, San Francisco, CA; Kazuo Wegmuller, El Cerrito, CA; Aileen Yamate, Kensington, CA; and Teruko Yuasa, Sunnyvale, CA.

This curriculum unit was developed at Stanford University by The Japan Project/SPICE with funding from a grant from the U.S. Department of Education. The Japan Project also receives funding from the Consulate General of Japan, San Francisco; the Institute for International Studies of Stanford University; the Japan Fund of Stanford University; and the Stanford East Asia National Resource Center (SEANRC) under Title VI provided by the U.S. Department of Education. A grant from The Japan Foundation helped to cover printing costs of the curriculum unit.

The Japan Project wishes to thank The Japan Information Center, Consulate General of Japan, San Francisco, for permission to duplicate Budo: The Martial Arts and for the maps of Japan included with the curriculum. The traditional Japanese sports footage on sumo is courtesy of NHK-Japan Broadcasting Corporation and Tokyo Sunday and My Day were duplicated with permission from TDK Corporation and The Asia Society.

Table of Contents

Acknowledgments i

Table of Contents iii

Symbolism in Japanese Language and Culture:
Activities for the Elementary Classroom

Introduction to the Unit 1
Pronunciation Guide 2
Areas of Study 4
Time 4
Materials 4
Objectives of the Unit 5

Lesson One: Japan Bingo

Lesson Plan 6
Handout #1: Japan Bingo 7
Japan Bingo (Teacher Guide) 8

Lesson Two: Japanese Names

Lesson Plan 9
Handout #1: Common Japanese Names 12
Handout #2: Deciphering Japanese Names 13

Lesson Three: Greetings

Lesson Plan 14
Handout #1: Greetings (Student Copy) 16
Handout #1: Greetings (Teacher Copy) 17

Lesson Four: Artifacts

Lesson Plan 18
Handout #1: Discovery Worksheet 22
Supplement #1: Small Group Roles 23
Handout #2: School Supplies 24
Supplement #2: Good Luck Charm Explanation 25
Handout #3: Seven Deities of Luck 26

Lesson Five: Fukuwarai–The Smiling Goddess Game

Lesson Plan 34
Handout #1: Complete Goddess Face 36

Handout #2: Fukuwarai Parts 37
Handout #3: Outline of Goddess Face 38

Lesson Six: Kanji: Origins of Communication

Lesson Plan 39
Supplement #1 43

Lesson Seven: Discovering Authentic Characters

Lesson Plan 44
Handout #1: Decoded Characters 47
Handout #2: Newly Discovered Characters 48
Handout #3: Key to Newly Discovered Characters 49

Lesson Eight: Getting Around Tokyo

Lesson Plan 50
Handout #1: Tokyo Subway Fact Sheet 55
Handout #2: Tokyo Subways 57
Handout #3A: Understanding the Subway Map 58
Supplement #3B: Understanding the Subway Map 59
Supplement #3C: Japanese Directions for Coloring the Subway Map 60
Handout #4: Tokyo Neighborhood Descriptions 61
Handout #5: Exploring Tokyo 62
Handout #6: Our Group's Route 63

Lesson Nine: Japanese Geography and Global Perspective

Lesson Plan 64
Handout #1: World Map Projection 68
Handout #2: World Map Projection 69
Handout #3: World Map Projection 70
Handout #4: Map of Japan 71
Handout #5: Outine Map of Japan 72

Lesson Ten: Demystifying *Sumō*

Lesson Plan 73
Handout #1: Dialogue 81
Supplement #1: Shinto 82
Handout #2: Body Parts 83
Supplement #2: Picture of *Sumō* Wrestlers 84

Lesson Eleven: Rice in Japanese Culture

Lesson Plan 85

Lesson Twelve: Folktales–The Monkey and the Pheasant

Lesson Plan 94
Handout #1: The Monkey and the Pheasant 98

Lesson Thirteen: Japanese Radio Exercises

Lesson Plan 103
Closing Activity 104
Handout #1: Japanese Numbers 106
Handout #2: Japanese Number Writing Practice 107
The Exercises 109

Appendix

Bibliography 120

On the cover: Bamboo and *sumō* wrestlers are both symbols of strength in Japanese culture. The cover layout was designed by Susanna Johnson, American Printing and Copy, Palo Alto, California.

SYMBOLISM IN JAPANESE LANGUAGE AND CULTURE: ACTIVITIES FOR THE ELEMENTARY CLASSROOM

INTRODUCTION

In spite of the tremendous international impact of Japan, most Americans know very little about Japanese culture and even less about the language. Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom, a Foreign Language Experience (FLEX) program, aims to expose students of grades four through six to the language and culture of Japan. The central unifying theme of all of the lessons is symbolism in Japanese language and culture. Our hope is that, when provided with an interesting and engaging language experience at the elementary level, students will be encouraged and motivated to continue language studies in the future, thus expanding the numbers of students of Japanese language at the secondary level. In addition, early language instruction allows more time to become truly proficient in a language, gives children of a very receptive age exposure to other cultures, and expands students' capacity to master their own native language, while enhancing other basic reading, writing, and critical thinking skills. As Japanese is a non-Indo-European language that is significantly different from English (or Spanish), basic skills and thought processes are considerably challenged, thus adding a unique dimension to the student learning environment.

All four language skills–speaking, listening, reading and writing–will be used and emphasized at various stages in the program. Students will achieve a speaking ability allowing them to handle a very limited number of questions and their responses and to use basic greetings. Vocabulary centers on categories such as basic objects and activities. In the area of listening comprehension students will come to understand some simple questions, statements, and high frequency commands. In the area of reading and writing, students will be able to recognize and write a few isolated symbols.

Teachers are encouraged to use all of the lessons in the program in their entirety, as a unit on Japan, but sections or specific lessons may be presented successfully in isolation. For the teacher's convenience, each day's materials and format are described in detail. For each lesson, specific objectives are noted first. Then specific materials needed for the lesson are listed. In the procedure section of each lesson, a step-by-step plan for the teacher is given. It is highly recommended that teachers read through the entire lessons before commencing. No prior knowledge of Japanese language and culture is required of either the teacher or students to use the materials in these lessons. All necessary background materials and information for the teacher and/or students are included.

PRONUNCIATION GUIDE

This pronunciation guide is designed for teacher reference. However, teachers may wish to use this guide to familiarize students with Japanese pronunciation. Correct pronunciation of the five Japanese vowels is crucial to pronouncing Japanese words. The five Japanese vowels sounds happen to be essentially the same as the vowel sounds for Spanish. Keep in mind that the Japanese vowel sounds are pure vowels and are always pronounced the same unlike the English "a," which is not (e.g., father, date, hat). The five Japanese vowel sounds are pronounced as follows and can be found at the beginning of Cassette tape #1. The teacher is encouraged to have students practice these sounds also.

a	as in "father"
i	as in "pizza"
u	as in "true"
e	as in "pet"
o	as in "port"

Sometimes two or more vowels appear in sequence (e.g., *aoi*, which refers to a shade of blue), in which case each sound is pronounced distinctly, though without a glottal stop between them. However, doubled vowels (e.g., *ii*, meaning "good") are generally (with a few exceptions) just lengthened without distinguishing each component, so that it takes twice as long to pronounce the doubled vowel compared to its single counterpart. (Think of the "ohs" and "ahs" people utter when watching fireworks.) Following conventional practice, doubled "o" and "u" appear as *ō* and *ū* in these lessons.

The five Japanese vowels can be syllables in themselves or they can be combined with consonants to make other syllables. The consonants in Japanese have the following approximate sounds:

b	as in "ball"
ch	as in "chair"
d	as in "duck"
f	between "food" and "hood"
g	as in "goat"
h	as in "ham"
j	as in "jam"
k	as in "kite"
m	as in "mitten"
n	as in "nest"
p	as in "pig"
r	between "rain" and "lain"
s	as in "sun"
sh	as in "ship"
t	as in "turtle"

w as in "wagon"
y as in "yellow"
z as in "zebra"

The following combinations of consonants and vowels are all the possible syllables in the Japanese language. The following sounds can be represented by a simple *kana* (a sign which represents the sounds of Japanese, like the letters of our own alphabet).

a	i	u	e	o
ka	ki	ku	ke	ko
sa	shi	su	se	so
ta	chi	tsu	te	to
na	ni	nu	ne	no
ha	hi	fu	he	ho
ma	mi	mu	me	mo
ya		yu		yo
ra	ri	ru	re	ro
wa				o
n				
ga	gi	gu	ge	go
za	ji	zu	ze	zo
da	ji	zu	de	do
ba	bi	bu	be	bo
pa	pi	pu	pe	po

The remaining sounds are also possible syllables in the Japanese language but they are formed by combining two *kana* into one syllable (e.g., kya = ki + ya):

kya	kyu	kyo
sha	shu	sho
cha	chu	cho
nya	nyu	nyo
hya	hyu	hyo
mya	myu	myo
rya	ryu	ryo
gya	gyu	gyo
jya	jyu	jyo
bya	byu	byo
pya	pyu	pyo

Note: In pronouncing Japanese, each syllable in a word receives approximately equal stress and time.

AREAS OF STUDY

- social studies
- foreign language
- geography
- literature
- science
- physical education

TIME

Most of the lessons in this curriculum unit can be taught in one or two class periods. However, certain lessons like "Getting Around Tokyo" and "Rice in Japanese Culture" can be expanded to several class periods. In addition, most lessons have suggested follow-up activities.

MATERIALS

- Videotape
- Slides #1-27
- Japanese artifact
- Physical map of Japan
- Audiotape*

*Note: The audiotape contains the pronunciation of all Japanese listed in this curriculum unit. Each lesson (except "Japan Bingo") has a list of the "Japanese vocabulary and phrases" introduced in the lesson, and this list of Japanese vocabulary and phrases appears as Part 1 of each lesson on the audiotape. Some lessons have additional Japanese vocabulary, phrases, sentences, and/or dialogues introduced during the lessons, and these are listed as subsequent parts (e.g., Part 2, Part 3) on the audiotape.

OVERALL OBJECTIVES

Knowledge

- to introduce symbolism in Japanese language and culture
- to present basic speaking, listening, reading, and writing experiences in Japanese
- to introduce basic geography skills
- to introduce the Japanese religion, Shinto
- to introduce influences of China on Japanese language and culture

Attitude

- to develop an appreciation of Japanese language and culture
- to develop an appreciation of one's own personal language and culture
- to analyze assumptions about Japanese language and culture
- to encourage Japanese language and culture studies in the future
- to learn to value the importance of cooperation

Skill

- to promote small cooperative group work
- to formulate hypotheses about Japanese society
- to develop inference through the analysis of artifacts and slides
- to develop gross-motor skills through exercise

JAPAN BINGO: SETTING THE CONTEXT

INTRODUCTION

In order to assess students' prior knowledge about Japanese language and culture, the following "Japan Bingo" activity is suggested. Information on the bingo grid is derived primarily from the lessons in this program.

OBJECTIVES

- to introduce students to some of the topics of Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom
- to encourage students to interact with each other
- to encourage students to discuss some of the topics on Japan Bingo
- to spark interest in students for the study of Japanese language and culture

MATERIALS

- Handout #1, Japan Bingo
- Japan Bingo (teacher guide)

PROCEDURE

1. Pass out Handout #1 to each student.

2. Allow students to circulate in the classroom to find students who can answer the questions on Japan Bingo. Students should sign their names to questions they can answer, but each student can sign his/her own name only once on any given student's Japan Bingo grid.

3. The first student to fill all of the spaces on Japan Bingo should call out, "Bingo."

4. Review each of the questions on Japan Bingo. Refer to Japan Bingo (teacher guide) for answers or possible answers.

5. Inform students that many of the topics on Japan Bingo will be discussed and expanded upon in the lessons to follow.

JAPAN BINGO

1. Name two Japanese cities. answer_____ name_____	2. What is *sushi*? answer_____ name_____	3. Who has been to a Japanese restaurant? answer_____ name_____	4. Name two countries close to Japan. answer_____ name_____
5. Who has been to Japan or whose parents have been to Japan? answer_____ name_____	6. Who speaks a language other than English? answer_____ name_____	7. How many main islands are there in Japan? answer_____ name_____	8. Who has been on a subway before? answer_____ name_____
9. Name a use for rice other than food. answer_____ name_____	10. Name a Japanese sport. answer_____ name_____	11. Name a popular Japanese food? answer_____ name_____	12. Whose family owns a Japanese car? answer_____ name_____
13. Who knows a Japanese greeting? answer_____ name_____	14. Name a major religion in Japan. answer_____ name_____	15. Who knows a Japanese word? answer_____ name_____	16. Who is wearing something from Japan? answer_____ name_____

JAPAN BINGO (teacher guide)

1. Name two Japanese cities. Answers will vary. Refer to map of Japan in "Japanese Geography and Global Perspective"	2. What is *sushi*? Vinegared rice with fish and/or vegetables	3. Who has been to a Japanese restaurant? Answers will vary.	4. Name two countries close to Japan. South Korea, North Korea, China, Taiwan Soviet Union
5. Who has been to Japan or whose parents have been to Japan? Answers will vary.	6. Who speaks a language other than English? Answers will vary.	7. How many main islands are there in Japan? Four	8. Who has been on a subway before? Answers will vary.
9. Name a use for rice other than food. Answers will vary. See lesson on "Rice in Japanese Culture"	10. Name a Japanese sport. Answers will vary– *karate*, *kendō*, *sumō*	11. Name a popular Japanese food? Answers will vary– *sushi*, *tenpura*, *sashimi*, *teriyaki*	12. Whose family owns a Japanese car? Answers will vary.
13. Who knows a Japanese greeting? Answers will vary. See lesson on "Greetings"	14. Name a major religion in Japan. Buddhism, Shinto	15. Who knows a Japanese word? Answers will vary.	16. Who is wearing something from Japan? Answers will vary.

JAPANESE NAMES

INTRODUCTION

Names are an important part of personal identity in any culture. Students will become familiar with common Japanese first and last names and how they are used. Students will also be introduced to the symbolic value of names in Japanese culture and also explore the origin of some common surnames.

SOCIAL STUDIES OBJECTIVES

- to acquaint students with common methods of address
- to learn the morning "beginning of class" ritual in a Japanese classroom

LANGUAGE OBJECTIVES

- to familiarize students with common Japanese names and their pronunciation
- to begin to recognize Japanese syllables
- to decipher the origin of some Japanese names
- to introduce the question marker *ka*

JAPANESE VOCABULARY AND PHRASES

- Key phrases: *Kiritsu* [Stand]; *Kiotsuke* [Attention]; *Rei* [Bow]; *Ohayō gozaimasu* *[Good morning]; *Chaku seki* [Take your seats]; *Hai* [Yes]; *O-namae*† *wa nan desu ka.* [What is your name?]; ____*desu.* [It's ____.]; *Hajimemashite* [Nice to meet you.]
- Key words: *sensei* [teacher], ____*-kun*, ____*-chan*, ____*-san*, *kawa* [river], *shima* [island], *naka* [in, middle], *mura* [village], *yama* [mountain], *mae* [before, in front of], *moto* [source, root], *ta* [field], *kuchi* [mouth], *take* [bamboo], *ue* [above, over]

MATERIALS

- Cassette #1, Japanese Names
- Handout #1, Common Japanese Names
- Handout #2, Deciphering Japanese Names

TEACHER BACKGROUND

An elementary classroom in Japan begins each day with a morning ritual. One or two daily monitors stand in front of the class and say *Kiritsu* [Stand] and *Kiotsuke* [Attention]. Then the leaders say *Rei* [Bow] or *Sensei, ohayō gozaimasu* [Good morning, teacher]. Teachers should note that the "u" sound in Japanese is often silent after the "s" sound at the end of words, so the word *gozaimasu* actually sounds like *gozaimas* and the word *desu* sounds like *des*. The rest of the class will repeat the greeting and everyone will bow simultaneously. Then the two leaders will say *Chaku seki* [Take your seats].

Note: This lesson involves listening to Japanese names. Going over pronunciation of the Japanese syllabary (see Cassette #1, Pronunciation Guide) would help students prepare for this lesson.

PROCEDURE

1. First names are more frequently used for addressing younger children (e.g., primary school children) and as children get older, their last names are more

*Reminder: In the lessons in this kit, the "ō" symbol signifies an "o" sound of double duration.
†"O" is a prefix often attached to certain nouns in daily conversation to show politeness, or indicate respect for the listener. With few exceptions, such nouns normally appear without the "o" in dictionaries.

often used. Boys can be addressed by using ____*-kun* attached to their first or last names, for example, *Tarō-kun* or *Tanaka-kun*. Attaching *kun* to a last name is also common in addressing men who are younger, of lower status, or among friends. Girls are addressed by attaching *-chan* to their first names when they are young (e.g., primary school children), and *-san* to their last names as they get older. *San* is the equivalent of Mr., Mrs., or Miss in English. The word *sensei* can be used by itself to address teachers or can be attached to their last names. Encourage students to use these forms of address among themselves and with instructors.

2. Review the sounds of the Japanese vowels. Distribute Handout #1. Play Cassette #1, Part 2, 10 Japanese Names. Students will hear the following ten full names: Fujimoto, Tomoko; Yamada, Seiji; Tanaka, Junko; Satō, Makoto; Kawamura, Hiroko; Suzuki, Masayoshi; Nakamura, Tsutomu; Takeda, Emiko; Kimura, Chizuko; Watanabe, Jirō. Point out that in Japan the family name is given before the first name. There are no middle names in Japan. As students hear each name have them locate both the family name and first name on Handout #1. An overhead transparency could be used to help the students find the correct names. Point out that many girls' names end with *ko*. This is a suffix meaning "child" and is only used with girls' names. Listen to the Cassette #1, Part 2, again, this time having students repeat each name as it is spoken.

3. Have students select a Japanese first and last name from Handout #1. Select one student to say aloud the name he/she has chosen. Ask the other students if they can locate the name (last and first) on the list. The first student to find it should raise his/her hand and call out *hai* [yes].

Point out that alot of time and energy usually goes into the selection of a Japanese first name. Some first names can be written in multiple ways, each with a different meaning. Sometimes the birth order of children is included as part of a child's name. For example, some first born sons have the character for *ichi* meaning one as part of their names (e.g., Masaichi, Ichirō).

4. The teacher should point to him/herself and say, *(his/her last name, his/her first name) desu*. For example, *Smith, Mary desu*. Introduce the question, *O-namae wa nan desu ka*. [What is your name?]. Point out that *ka* is a word that acts as a question mark does in English. Go around the class asking, *O-namae wa nan desu ka*. Students should reply with *(their last name, their first name) desu*. When students feel comfortable responding to the question, switch roles and have them ask, *O-namae wa nan desu ka*. They should continue to practice the question and response with their neighbor(s).

When students have mastered asking each other their names, add the phrase *Hajimemashite* [Nice to meet you]. This phrase is usually accompanied by a slight bowing of the head.

Play Cassette #1, Part 3, Dialogue. The little dialogue would become:

Student 1: *O-namae wa nan desu ka.*

Student 2: _____ *desu. Hajimemashite.* (bow)

Student 1: *Hajimemashite.* (bow)

5. Introduce the new vocabulary on Handout #2. Pronunciation of these words can be found in Part 1 of Cassette #1, Japanese Vocabulary and Phrases. Complete the activity as described on Handout #2.

Students need not learn to read and write the Chinese character, but it should be pointed out that each word or "prefix" in the vocabulary list is represented by one Chinese character.

COMMON JAPANESE NAMES

FAMILY	FEMALE	MALE
Abe	Akiko	Akira
Endō	Atsuko	Eiji
Fujimoto	Ayako	Gorō
Fujita	Chieko	Hideki
Hashimoto	Chizuko	Hideo
Hamada	Eiko	Hiroshi
Hayashi	Emiko	Hitoshi
Honda	Eri	Ichirō
Itō	Fumi, Fumiko	Jirō
Iida	Hana, Hanako	Kazuhiro
Katō	Haru, Haruko	Kazuo
Kawakami	Hiroko	Kenichi
Kawamura	Hitomi	Kenji
Kimura	Junko	Kiyoshi
Kobayashi	Kaoru	Koichi
Kojima	Kazue	Makoto
Kubota	Kazuko	Masao
Maekawa	Keiko	Masashi
Maruyama	Kimiko	Masato
Matsumoto	Mari, Mariko	Masayoshi
Morita	Masako	Minoru
Nakamura	Mayumi	Noboru
Nakano	Michiko	Nobu
Nakashima/Nakajima	Mika	Ryōichi
Nakasone	Miyuki	Ryōsuke
Ōshima	Noriko	Seiji
Sakamoto	Reiko	Shunsuke
Satō	Rie	Takashi
Suzuki	Sachiko	Takeshi
Sugimoto	Satomi	Tarō
Takahashi	Seiko	Tetsuo
Takeda	Sumiko	Toshio
Takeshita	Tomoko	Tsutomu
Tanaka	Toshiko	Yasuo
Tanizaki	Yasuko	Yōji
Ueda	Yōko	Yoshi
Watanabe	Yoshie	Yoshihisa
Yamaguchi	Yoshiko	Yoshio
Yamada	Yumi, Yumiko	
Yamazaki	Yuriko	
Yamamoto		

DECIPHERING JAPANESE NAMES

VOCABULARY:

kawa = river

shima, jima = island

ō = big
("*ō*" is not a word in itself, but acts as a sort of a prefix in many words)

naka = in, middle

ko = small
("*ko*" is not a word in itself, but acts as a sort of a prefix in many words)

mura = village

yama = mountain

mae = before, in front of

moto = source, root, base

ta, da = field

kuchi, guchi= mouth

take = bamboo

ue = above, over

Using the clues on the left, find out what the following Japanese names mean and write down your answers next to the name.

1. Tanaka 田中
2. Kawaguchi 川口
3. Ōshima 大島
4. Ueda 上田
5. Yamamoto 山本
6. Nakamura 中村
7. Kojima 小島
8. Takeda 竹田
9. Nakajima 中島
10. Kawamura 川村

GREETINGS

INTRODUCTION

Although much can be communicated simply through a smile and the basic greetings, many tourists cannot even say "thank you" in the tongue of the country they are visiting. In this lesson, students will become familiar with greetings and their usage, and gain insight into levels of politeness in Japanese.

SOCIAL STUDIES OBJECTIVES

- to introduce students to the importance given to levels of politeness in Japanese
- to learn the symbolic value of the bow in Japanese culture

LANGUAGE OBJECTIVES

- to familiarize students with basic greetings and brief social exchanges
- to help students become aware of subtleties of language
- to introduce students to inference as a means of foreign language comprehension

JAPANESE VOCABULARY AND PHRASES

- Key phrases: *Ohayō gozaimasu* [Good morning]; *Konnichiwa* [Hello, Good day]; *Konbanwa* [Good Evening]; *Oyasumi-nasai* [Good night]; *Sayōnara* [Goodbye]; *Dōmo Arigatō gozaimasu* [Thank you]; *Dō - itashimashite* [You're welcome]; *Iie* [No]; *Sumimasen* [Excuse me]; *Gomen-nasai* [I'm sorry/excuse me]
- Key words: *asa* [morning], *hiru* [noon], *ban* [evening], *yoru* [night]

MATERIALS

- Cassette #1, Greetings
- Handout #1, Greetings

PROCEDURE
Section 1

1. Remind the students of what they learned in the lesson "Japanese Names" regarding the different titles used to address people in Japan depending on their age and the relationship to the speaker (e.g., *kun*, *chan*, *san*, *sensei*). Tell them that the same is true for other words or greetings they might use. There are eight words, for example, for the word "I", although only about four of them are used with any regularity. The more formal forms are used toward people older or of higher social standing than the speaker. Ask the students if this is very different from English used in the U.S. What does this tell them about values emphasized in Japanese or U.S. society? Japanese variations of respect in greetings and other words are similar to the difference between "Morning" or "Hi", which one might use with peers or friends, and the more formal "Good morning" or "Hello" which one would more likely use toward a teacher, a parent's friend, etc. In Japanese, the reflection of these levels of formality is very important. A greeting is often accompanied with a bow, which symbolizes respect for the person you are greeting. Bows range from the subtle lowering of the head, bowing from the waist, and even kneeling down to bow to show greater respect.

2. Distribute Handout #1, Greetings. Tell the students that the greetings grouped together descend from formal to informal forms. The formal form

is translated. Ask them if they can infer what the informal translation into English for the other(s) might be. Inference can be an important skill in foreign language comprehension. Review these greetings, forms of apology and thanks using Cassette #1, Part 2, Greetings, until students are comfortable with them.

Section 2

1. Introduce the vocabulary, *asa* [morning], *hiru* [noon], *ban* [evening], *yoru* [night]. Call out a greeting and have the students reply in Japanese with the appropriate time of day or night it is. After several exchanges, reverse the roles.

2. Using pictures of morning, noon, and night (e.g., a rising sun, afternoon sun, the moon), have students give corrent greetings (e.g., *Ohayō gozaimasu* [Good morning]; *Konnichiwa* [Hello, Good day]; *Konbanwa* [Good Evening]).

GREETINGS

Ohayō gozaimasu.	Good morning.
Ohayō.	_____.
Konnichiwa.	Hello. Good day.
Konbanwa.	Good evening.
Oyasumi-nasai.	Good night.
Oyasumi.	_____.
Sayōnara.	Goodbye.
Ja.	_____.
Dōmo arigatō gozaimasu.	Thank you very much. (formal)
Dōmo arigatō.	Thank you very much. (familiar)
Arigatō.	_____.
Dōmo.	_____.
Dō-itashimashite.	You're welcome.
Sumimasen.	Excuse me.
Gomen-nasai.	Excuse me./I'm sorry.
Gomen.	_____.

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GREETINGS

Ohayō gozaimasu.	Good morning.
Ohayō.	'Morning.
Konnichiwa.	Hello. Good day.
Konbanwa.	Good evening.
Oyasumi-nasai.	Good night.
Oyasumi.	'Night.
Sayōnara.	Goodbye.
Ja.	'Bye.
Dōmo arigatō gozaimasu.	Thank you very much. (formal)
Dōmo arigatō.	Thank you very much. (familiar)
Arigatō.	Thank you.
Dōmo.	Thanks.
Dō-itashimashite.	You're welcome.
Sumimasen.	Excuse me.
Gomen-nasai.	Excuse me./I'm sorry.
Gomen.	Sorry.

ARTIFACTS

INTRODUCTION

Both cultural artifacts and miscellaneous materials can be utilized to develop "object literacy" skills—the ability to observe, interpret and generate hypotheses from examining objects. Cultural artifacts can be handled and observed out of context or used in context thereby preserving their respective authenticity. Miscellaneous materials can be manipulated, as in science experiments and art activities. In this lesson, students will explore the symbolism found in a Japanese artifact.

SOCIAL STUDIES OBJECTIVES

- to identify items used by Japanese in daily life
- to make hypotheses about Japanese society
- to examine their own lifestyles as part of the diversity of the world, similar to Japan in some ways and different in others
- to practice observation and deduction skills with respect to object literacy

LANGUAGE OBJECTIVES

- to enable students to ask in Japanese what an object is and give the appropriate response

JAPANESE VOCABULARY AND PHRASES

- Key phrases: *Kore wa nan desu ka.* [What is this?]; *Sore wa _____ desu.* [It is a _____.]; *Wakarimasen.* [I don't know.]
- Key words: *o-mamori* [good luck charm], *enpitsu* [pencil], *hon* [book], *keshigomu* [eraser], *kami* [paper], *bōrupen* [ballpoint pen], *tsukue* [desk], *hasami* [scissors], *nori* [paste], *kureyon* [crayons]

MATERIALS

- *o-mamori* [good luck charm]
- butcher paper, marking pens and tape
- empty bag
- Handout #1, Discovery Worksheet
- Handout #2, School Supplies
- Handout #3, Seven Deities of Luck
- Supplement #1, Small Group Roles
- Supplement #2, Good Luck Charm Explanation
- Cassette tape #1, Artifacts

PROCEDURE
Section 1

1. Just an an archaeologist or museum curator learns about another culture by careful examination of its artifacts, students will find out about Japanese life by examining artifacts. Before students begin, tell them that one of the most important things archaeologists or curators must remember is to handle each object with special care, as a rare item. Students should remember this as they receive an object to examine.

2. Divide the class into groups and distribute one copy of Handout #1 per group. Select a recorder and pass the *o-mamori* from group to group allowing each group an equal amount of time to to study the artifact. Throughout this section, teachers should ask *Kore wa nan desu ka.* [What is this?] referring to the entire artifact or parts of it. Students can reply with

_____*desu*. [It's a _____.], using a combination of English and Japanese [e.g., Bell *desu*.] This pattern is explained further in Section 2 of this lesson. Teachers may want to assign other roles for students in each group. See Supplement #1. Teachers are encouraged to add other artifacts to the lesson so that each group may have one artifact to study. The teacher may want to give clues to the students. For example, the students could be told that the top character on the *o-mamori* means "luck," or that the seven figures are gods.

3. Each group should discuss and answer the following questions:
    a. What do you think the object is?
    b. What is is made from?
    c. How is it used?
    d. What hypothesis* can you make about Japanese society?
    e. With what item in your life can you compare this artifact?

    ***Note:** The most difficult aspect is getting the students to generate hypotheses. Define the word and illustrate the idea using one object and your own hypothesis. Most importantly, remind them that hypotheses are only guesses and that their accuracy is not yet tested or verified. Also emphasize that hypotheses may be generalizations or stereotypes which are not necessarily true.

4. The recorder records only the hypothesis and comparable item in the U.S. for each member of the group. (Students can keep track of their own questions about specific artifacts.)

5. Each sub-group reports back its general hypotheses to the class as a whole. All can be written on butcher paper as possible research topics. Some examples of hypotheses are: "Japanese are superstitious," "Japanese are religious," or "Red and white have special meaning in Japan."

6. Compare the students' hypotheses to the actual identity and use of the artifact. Present the information on Supplement #2 and ask the following questions along the way:
    a. What do we have in common with Japanese children? List answers on butcher paper. Compare to original sheet.
    b. What are some of the major differences?
    c. If you were to create a "United States Discovery Box," what types of artifacts would you include? This may become a class project.
    d. What more do you want to know about Japanese students?
    e. How can you find out?
    f. Summary discussion should include issues generated by student comments, and the following concepts :

- **Generalizations** may be true on one level, but there are always individual differences in any culture: for example, "Americans love baseball" is a generalization, but not all Americans love baseball and they like it for different reasons.

- **Cultures change**. What was true about Japan or any country a few years ago, could be very different today: for example, are hula hoops and miniskirts "American?" Do they still tell us something about U.S. culture? Have students ask parents what they wore to school or what they did after school when they were children and compare it to students' lives today.

- **All cultures are complex**. Students should be aware that any one statement, opinion or hypothesis provides only a certain view. This view may change with time and is one of several—in actuality a range of views exists in any culture. There is not always one right answer or one simple explanation; cultures are not simple "us" vs. "them" categories. Encourage broad understanding of a continuum of cultural lifestyles and views: in each culture the range of possibilities is so great, there is much overlap between cultures in lifestyles and views. In order to reflect this complexity, studying cultures often raises more questions than answers if done properly, especially given the limited time available in the regular school year.

- **Value judgment** is imposing one's personal view of "better or worse" on a situation. While one continuously makes value judgments for oneself, imposing those judgments on others is not fair. For example, one may decide not to eat hot dogs or play football because of personal preference, but other persons have their own point of view to which they are entitled. To believe in freedom of choice (exercising one's own value judgment) means one must also tolerate diversity (letting others exercise their choices.)

- **Opinion** is a personal perspective: how one feels about something. Each of us should be aware of our own perspective, personal preferences and biases. Fact is what is true. A hypothesis is a logical guess from available evidence, but continued research and awareness of change through the years is necessary to know how true a hypothesis can be.

- Students should be aware that because of **limited time**, only certain aspects of any one culture can be taught. To gain a fuller understanding, the culture must be examined in the context of the overall picture and from that country's own perspective as well. This includes under-

standing its historical background, its relations to other countries and the interactions between various aspects within the culture.

Section 2

1. Give the Japanese name of the good luck charm/artifact (*o-mamori*). Refer to Cassette #1, Artifacts, Part 2. Introduce the students to the question *Kore wa nan desu ka.* [What is this?] while holding up the *o-mamori*. Students should answer *Sore wa o-mamori desu.* [That is a lucky charm.] *Kore* is the equivalent of "this" and refers to objects near the speaker. *Sore* is the equivalent of "that" and refers to objects further away or in someone else's possession.

2. To reinforce this pattern, have the students choose various objects from their desks. Students can ask the teacher, *Sensei, kore wa nan desu ka.* [Teacher, what is this?] The teacher should answer *Sore wa _____ desu.* A list of school supplies in Japanese is listed below:

1. *enpitsu*	pencil
2. *hon*	book
3. *keshigomu*	eraser
4. *kami*	paper
5. *bōrupen*	pen
6. *tsukue*	desk
7. *hasami*	scissors
8. *nori*	paste
9. *kureyon*	crayons

If the teacher doesn't have access to a Japanese dictionary, the phrase *wakarimasen* [I don't know.] can be used as needed.

3. Once students become familiar with this pattern and the vocabulary, pass out Handout #2 for their reference. Select a student to hide one object in a bag and assume the role of the teacher. This student will ask various students to guess the content of the bag using the question *Kore wa nan desu ka.* Encourage the students to address each other with *-kun* attached to a boy's first name and *-chan* attached to a girl's first name (e.g., Greg-*kun, kore wa nan desu ka*; Liz-*chan, kore wa nan desu ka.*)

4. Again, teachers may want to use their own artifacts or refer to *Discovery Box: Exploring Japan Through Artifacts*, The Japan Project, SPICE, 1985, for further ideas.

Section 3

1. Distribute page 1 of Handout #3, Seven Deities of Luck, to all of the students, and one of the deity pages to each of the students.

2. Have students write and share their responses to the questions.

DISCOVERY WORKSHEET

What is this?

What is it made of?

How is it used?

What hypothesis can you make about life in Japan?

With what item in our lives can we compare it?

SMALL GROUP ROLES

the RECORDER — writes down his/her group's responses on the Handout provided, which will then be shared by the reporter

the REPORTER — reports back his/her group's conclusions or results, as recorded on the Handout, to the rest of the class

the FACILITATOR — gets the group going and keeps them on task

the SUPPLY MANAGER — gets the necessary supplies, such as Handouts, pen, etc., sets up and takes things back

the ENCOURAGER — gives positive feedback to all members and encourages everyone to participate in the discussion or activity.

SCHOOL SUPPLIES

Question: ***Kore wa nan desu ka.***
(note: use (student's name) *-kun* for asking boys and (student's name) *-chan* for asking girls)

Answer: ***Sore wa _____ desu.***

1.	*enpitsu*	pencil
2.	*hon*	book
3.	*keshigomu*	eraser
4.	*kami*	paper
5.	*bōrupen*	pen
6.	*tsukue*	desk
7.	*hasami*	scissors
8.	*nori*	paste
9.	*kureyon*	crayons

GOOD LUCK CHARM EXPLANATION

O-mamori are very common in Japan and are thought to bring luck to the person who carries or displays one. There are various types of *o-mamori*. Various *o-mamori* are thought to protect people while driving, to bring luck to students on examinations, to insure good health, or simply for general good luck. *O-mamori* can be made of many different materials and they come in many shapes and sizes. The *o-mamori* in this lesson is shaped in the form of a rice paddle, which is used to scoop rice from pots, because rice paddles are traditionally associated with abundance and good forture. The tassles are similar to the sacred ropes found hanging on Shinto shrines. Shinto means "the way of the gods" and is the native religion of Japan. The colors red and white are found on the Japanese flag, are often present at wedding ceremonies, and signify happiness and celebration. The tassles and bells on this *o-mamori* are representative of the ropes and bells found at Shinto shrines. The sound of the bells is thought to attract the attention of the gods.

The figures on the *o-mamori* are the Seven Deities of Good Luck. Tradition has it that on New Year's Eve, the seven deities came to Japan with many treasures, bringing good luck for the new year. Among them are six gods and one goddess who represent good forture in such areas as business, wisdom, farming, and health.

The characters on the paddle moving clockwise from the top have the following meanings: good luck, please come; call for luck; little luck; traffic safety (inside the square); excellent luck; improvement of one's luck. The characters on the back of the paddle have the following meanings: Seven Deities of Good Luck (large characters); call for luck.

SEVEN DEITIES OF LUCK

HOTEI: Deity of Happiness
This deity carries a sack which contains treasures that ensure a happy and prosperous life. Some of the treasures are a magical hammer, a purse which produces money, and a sacred key used for opening treasures.

JUROJIN: Deity of Longevity
This deity is usually holding a fan in one hand and a sacred cane with a scroll attached to it in the other hand. The scroll has a prescription for longevity written on it.

DAIKOKU: Deity of Wealth
This deity is usually holding a sack of treasures and a magical gavel which is supposed to bring fortune. He is often seen sitting on bales of rice because he is also considered to be a deity of harvest. He is said to bring luck to farmers.

BENZAITEN: Deity of Beauty
She is the only female member of the Seven Deities of Good Luck. She is usually depicted as a beautiful woman playing a *biwa*, a string instrument. She is also considered to be a deity of the arts and wisdom, and one legend says that she served Gautama Sakyamuni, the founder of Buddhism.

BISHAMONTEN: Deity of Dignity
This deity holds a magical spear in one hand, and is ready to fight against evil. The spear is said to protect people from evil. This deity is sometimes called the deity of war and defense and is thus clad in armor.

EBISU: Deity of Abundance
This deity holds a fishing rod in one hand and a red seabream (a type of fish thought to bring luck) in his other. He is sometimes referred to as the deity of fishing and commerce, and is often worshipped by merchants.

FUKUROKUJU: Deity of Wisdom
This deity holds a crooked cane with a scroll attached to it. The scroll is said to contain the wisdom needed to gain wealth and longevity. A crane, which is a symbol of longevity, is often seen with him.

BEST COPY AVAILABLE

Pretend you are:

HOTEI: Deity of Happiness

Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

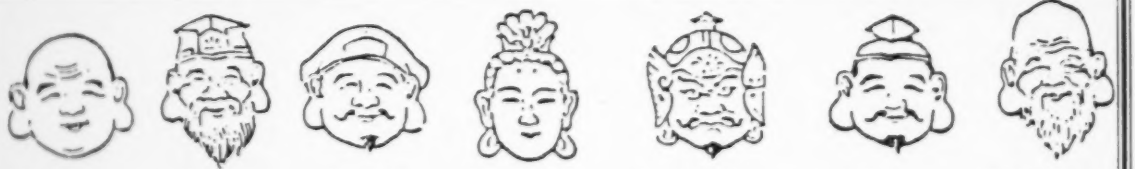
_____

_____

_____

Pretend you are:

JUROJIN: Deity of LONGEVITY



Hotei Deity of Happiness	Jurojin Deity of Longevity	Daikoku Deity of Wealth	Benzaiten Deity of Beauty	Bishamonten Deity of Dignity	Ebisu Deity of Abundance	Fukurokuju Deity of Wisdom

What would you tell your friend about his/her future?_____

_____

_____

_____

_____

_____

Pretend you are:

DAIKOKU: Deity of Wealth

Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

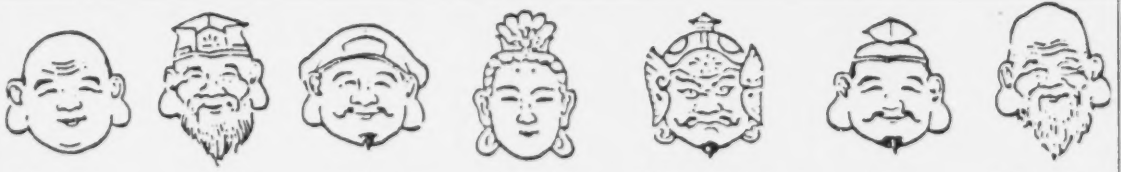
_____

_____

_____

Pretend you are:

BENZAITEN: Deity of Beauty



Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

_____

_____

_____

Pretend you are:

BISHAMONTEN: Deity of Dignity

Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

_____

_____

_____

Pretend you are:

Ebisu: Deity of Abundance

Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

_____

_____

_____

Pretend you are:

FUKUROKUJU: Deity of Wisdom

Hotei
Deity of
Happiness

Jurojin
Deity of
Longevity

Daikoku
Deity of
Wealth

Benzaiten
Deity of
Beauty

Bishamonten
Deity of
Dignity

Ebisu
Deity of
Abundance

Fukurokuju
Deity of
Wisdom

What would you tell your friend about his/her future?_____

_____

_____

_____

_____

_____

FUKUWARAI- The Smiling Goddess Game

INTRODUCTION

Fukuwarai, or "happy fortune," is a Japanese game traditionally played at the New Year, *o-shōgatsu*, the most important Japanese holiday. *O-shōgatsu* is usually celebrated from December 31 through January 6. Many offices and businesses are officially closed for the first three days of the year. Special games, such as battledore and shuttlecock (games similar to badminton), kites and *fukuwarai* have become associated with this time of the year.

The face itself is called *otafuku*, a goddess symbolizing happiness and good fortune. In today's Japan, the game of *fukuwarai* is usually purchased as a kit. If homes have been properly cleaned for *o-shōgatsu*, *otafuku* will pay a visit to the home and bring cheer for the rest of the year.

SOCIAL STUDIES OBJECTIVES

- to learn the Japanese game *fukuwarai*
- to compare this game to similar games in the U.S. and elsewhere

LANGUAGE OBJECTIVE

- to introduce the command form of Japanese verbs

JAPANESE VOCABULARY AND PHRASES

- Key phrases:_____ *o sawatte kudasai* [Please touch your _____]; *Kore wa nan desu ka.* [What is it?]; _____*desu.* [It's a(n)_____.]
- Key vocabulary: *me* [eye(s)], *hana* [nose], *kuchi* [mouth], *mimi* [ear(s)], *mayuge* [eyebrow(s)], *kami* [hair], *atama* [head], *kao* [face], *hoho* [cheek(s)]

MATERIALS

- Cassette #1, Fukuwarai
- Handout #1, Complete Goddess Face
- Handout #2, *Fukuwarai* Parts
- Handout #3, Outline of Goddess' Face
- A blindfold

PROCEDURE

1. Tell students that today they will learn the parts of the head in Japanese. Once they have mastered the vocabulary, the new words will be used in a Japanese game very similar to "Pin the Tail on the Donkey." They will not be able to play the game until the new words are mastered.

2. Write the pattern, _____*o sawatte kudasai*, on the chalkboard. Explain that *sawatte* is the command form of the verb "touch" and that *kudasai* means "please." On Cassette #1, Fukuwarai, Part 2, students will hear the following commands:

Me o sawatte kudasai.
Hana o sawatte kudasai
Mimi o sawatte kudasai.
Mayuge o sawatte kudasai.

Kami o sawatte kudasai.
Atama o sawatte kudasai.
Kao o sawatte kudasai.
Hoho o sawatte kudasai.

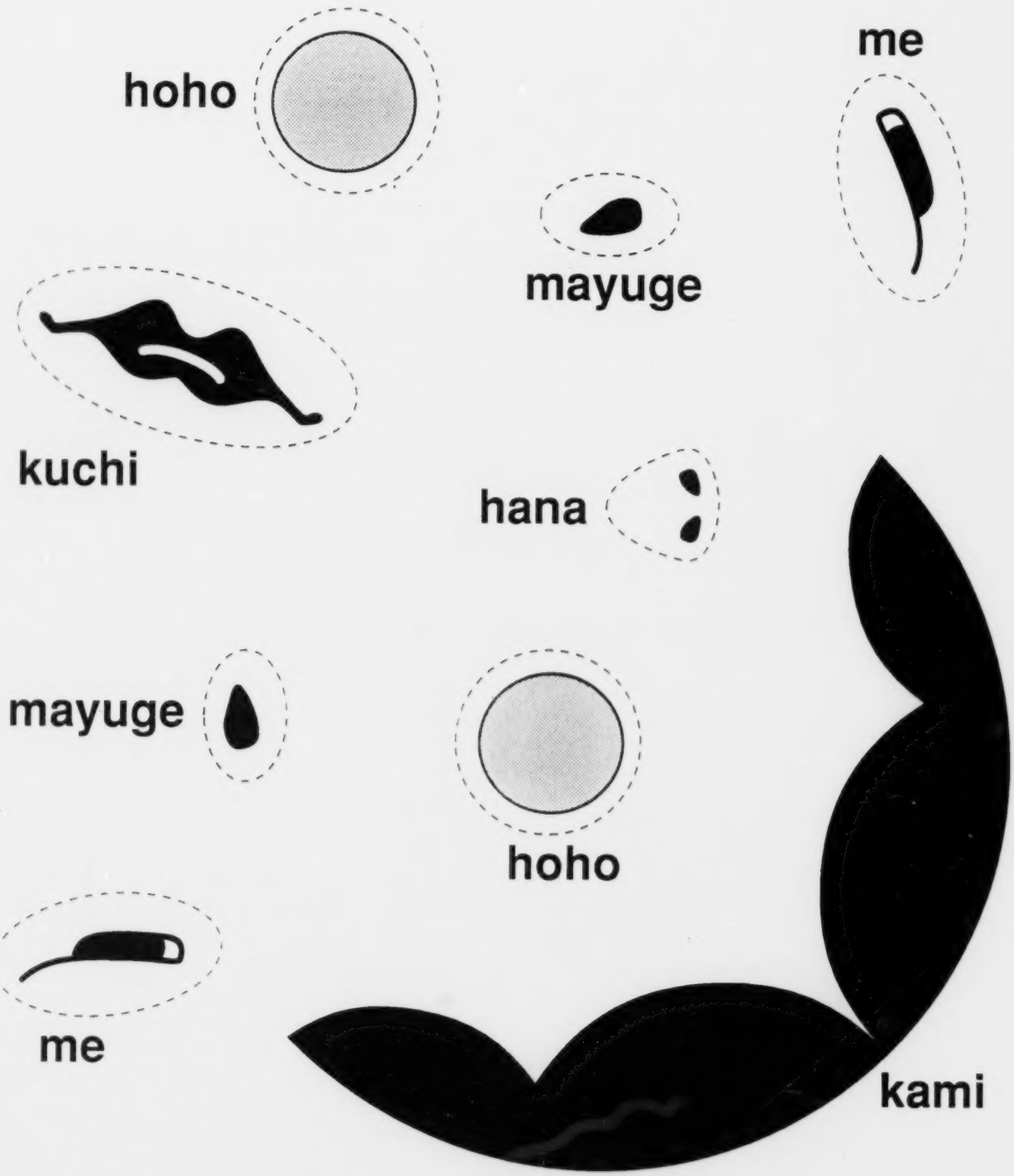
Students should follow the commands and touch the appropriate parts of the their heads. Students should also assume the role of leader in this activity.

3. Have students work in pairs to quiz each other on the various parts of the head. One student should point to a facial part and the other should respond with the Japanese word for it. When students have practiced enough on their own, review the vocabulary as a whole class. Then, move on to combining the new words with the question, *Kore wa nan desu ka.* [What is this?], and the response they have already learned. For example, one student will point to his nose and ask his/her partner, *Kore wa nan desu ka.* The partner should respond, *Hana desu.* The pattern is the same as *O-namae wa nan desu ka.* Tell the students that *kore* [this] simply replaces *o-namae* [name].

4. Once the class is comfortable with the new vocabulary, play the *Fukuwarai* Game. The teacher may want to divide the class into groups or play as an entire class. Extra copies will be needed for small groups. The players are blindfolded and must try to create the goddess' face without looking. Each player selects a face part (from Handout #2) out of a bag and tries to identify what it is, using the question/response pattern above. The blindfolded person asks others in his/her group, *Kore wa nan desu ka*, and s/he responds, _____*desu*. Then, the student should try to arrange that piece in the right place on the blank face (Handout #3). Each player places one piece. The next student will add to that and so on until the face has been completed. The fun is seeing the funny final result! Another variation is to set a time-limit (e.g., 2 minutes for the completion of the face). Ask the students to think of other similar games (e.g., Pin the Tail on the Donkey).

5. Another game that reinforces the parts of the body/face is "*Hana, hana, hana, kuchi.*" Have the class stand at their desks. One student begins as leader and stands in front of the class. While saying, "*hana, hana, hana, kuchi*," s/he taps his/her nose each time s/he says "*hana.*" When s/he says "*kuchi*," instead of tapping his/her mouth, s/he touches some other feature, for example, his/her ear. The idea of the game is for the other players to do what the leader says, and not what s/he does. The last word in the series should be changed frequently. All players who make mistakes sit down until there is only one student left standing. A new leader may then begin.

Variation: The game may also be played with two opposing teams and captains.


hoho
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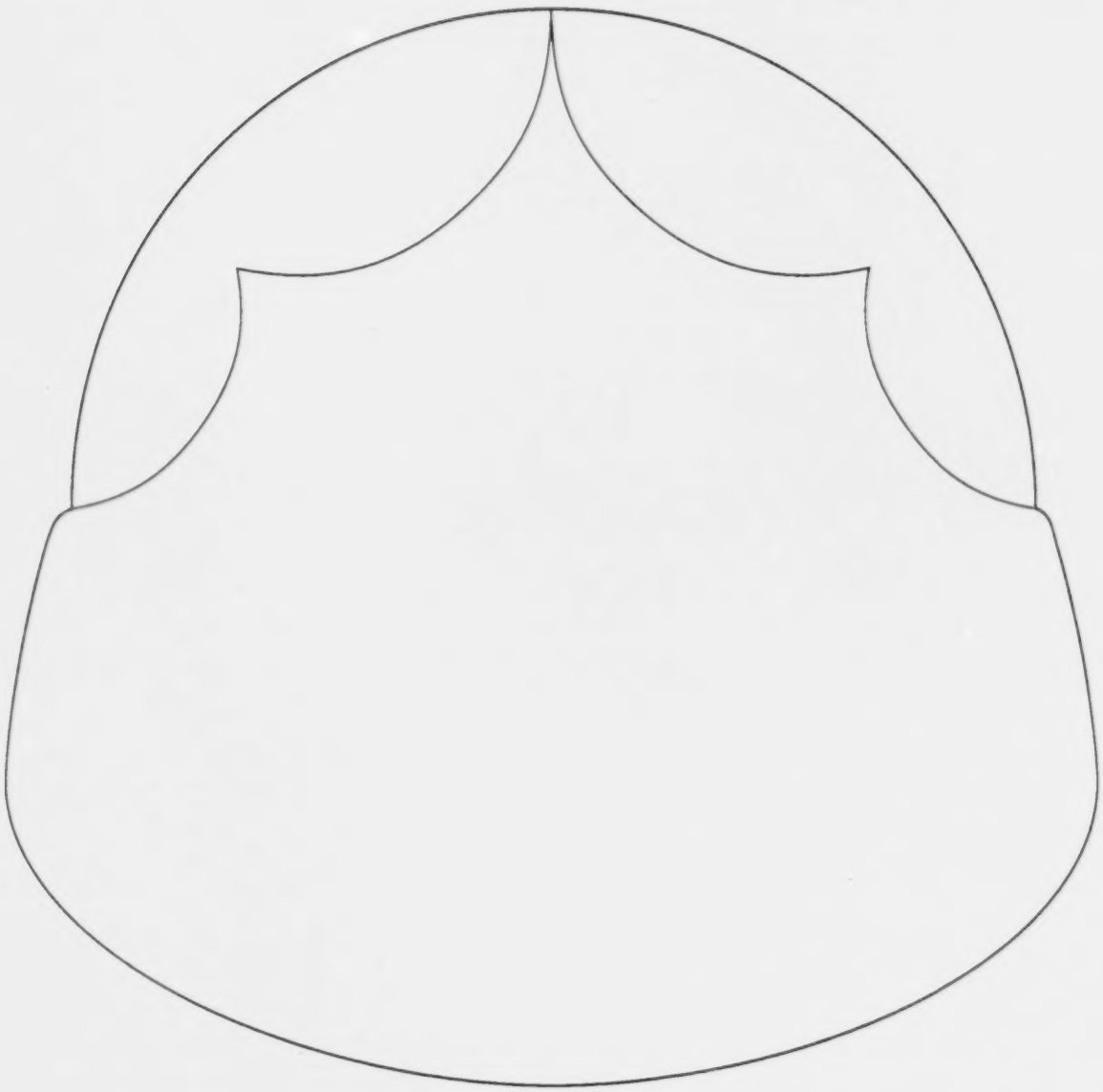

*KANJI: Origins of Communication**

INTRODUCTION

In an increasingly interconnected and intercultural world, there are many opportunities to encounter new and unfamiliar languages. Sometimes these languages may appear quite similar to our own, and other times very different. When native speakers of Indo-European languages (e.g., English, French, Spanish, German) first see the written Japanese language, they may find the language somehow strange. This reaction is primarily due to the vast difference between a writing system based on an alphabet, like English, and the Japanese written language, which combines a pictographic/ideographic system (called *kanji* in Japanese), borrowed from the Chinese, with its own unique syllabaries. Thus, the exoticism surrounding the Japanese written language comes often from a lack of exposure and information about a different but equally plausible system of written communication. Like all languages, Japanese was spoken and heard long before it was written and read. Roughly 1500 years ago the idea of written language was introduced to Japan from China. Since Chinese characters were the first writing system the Japanese saw, naturally they borrowed them for their own language. But since the structure of the Chinese language is entirely different from that of Japanese, Japan has adapted the use of Chinese writing to suit its own needs. Nevertheless, some commonalities exist, and when we talk about Chinese/Japanese writing in this lesson, we are referring to such common writing elements. Both teacher and students should understand, however, that the two languages are distinct. Just as one's ability to read the alphabet does not in itself mean one can read or understand French, so one's knowledge of certain Chinese characters as they are used in Japan does not mean one knows Chinese. (In fact, the linguistic relationship between Chinese and Japanese is much more distant than that between English and French.)

How do we develop communication systems? What forms can we use to communicate an idea to someone else? (Examples: body language, speech, writing, artwork.) These questions are among those to be explored by students in the lesson presented below.

In this lesson students will experience some of the difficulties and frustrations involved in formulating a suitable communication system. Working in small groups, students will attempt to create a written symbol for a concrete object as well as an abstract idea, respectively.

Students will have the opportunity to explore the appropriateness of the symbols constructed by the various groups, and to investigate the criteria involved in choosing a logical system of written symbols to communicate with others. Through this experience, students will become acquainted with the logic behind writing systems such as the Chinese pictographic/ideographic system which the Japanese have borrowed.

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*Adapted from *Demystifying The Chinese Language*, SPICE, 1983

SOCIAL STUDIES AND LANGUAGE OBJECTIVES

- to become acquainted with the concept of pictographic or ideographic writing
- to experience the difficulties involved in creating an effective form of written communication
- to explore the criteria involved in choosing and developing a system of written communication

MATERIALS

- index cards (two colors)
- butcher paper or chalkboard space for each group
- marking pens or chalk for each group
- Supplement #1, Concrete Objects and Abstract Ideas

PROCEDURE

1. Before class, teachers should prepare a set of index cards, recording each of the words found in Supplement #1, Concrete Objects, on a separate card (one word per card). A similar set of cards should be made for each word on the list of Abstract Ideas. Teachers should feel free to add to each of these categories.

2. Ask the entire class to imagine that they neither speak nor write any known language. Then, ask them to try to communicate the concept "river" in some way, without using words. (Body language, sound effects, and written symbols are all possible alternatives.) Have several volunteers demonstrate their ideas to the rest of the class.

3. Form groups of four to six students. Each group should receive one concrete card. Ask each group to create a written symbol for their assigned card. They must agree on the symbol chosen. Remind students not to write on the cards, so that the teacher may use them again.

4. As each group arrives at a decision for their symbol, have a representative from the group recreate the chosen symbol on the chalkboard or butcher paper, for the entire class to view. When all groups have recorded their respective symbols, have the class as a whole review each symbol and attempt to guess its meaning. When students correctly identify the meaning of the symbols created by their classmates, record the answer under the appropriate symbol on the board. Most likely the students will select a pictorial symbol to express their concrete object. Ask the students what the name for a written symbol that is pictorial in nature is. (PICTOGRAPH)

5. Determine whether students thought this task was easy or difficult. Did students have difficulty constructing a symbol for their assigned object, or difficulty in determining the meaning of the symbols constructed by other groups?

6. Have students return to their small groups. At this time, distribute the

index cards with words recorded from List #2 (Abstract Ideas), one per group. Have each group repeat the process of creating a symbol to communicate the assigned idea. Again, the group must agree on the symbol chosen. As each group arrives at a symbol, have a representative recreate the chosen symbol on the chalkboard. When all groups have recorded their symbols, have the class reassemble to review the new set of symbols and to guess their meanings.

7. Students will soon become aware of the inadequacy of simple pictographs in expressing anything other than concrete objects. After the class attempts to determine the concept represented by each symbol created, conduct another "difficulty poll." How hard was this task? What difficulties were involved in creating a symbol for the assigned words, and what problems were encountered in determining the meanings of the symbols constructed by other groups? If written symbols that are pictorial in nature are called pictographs, what is a symbol that represents an idea called? (IDEOGRAPH)

8. The class as a whole should now attempt to develop criteria for selecting symbols which best convey a given object or idea. Such characteristics as simplicity and ease of replication of the symbol might be considered. (The student who draws a complex and skillful picture of a horse might not be thinking about his/her less artistic classmates.) The selection of these criteria will provide a framework for students' understanding of the development of the Japanese and Chinese languages.

9. Often students are disappointed when classmates correctly identify the written symbol created by their group. Young students must be reminded that communicating the given object or idea via the written symbol produced by their group is indeed the **purpose** of the exercise! Some students will avoid producing the most obvious symbol for their assigned object or concept, and produce instead a less rational and more complex symbol in an effort to obscure the "answer" from their classmates. If you observe this happening while students are working in their groups to construct a symbol, it is extremely important to gear the students back to the task of **communicating** with other groups.

10. Have students list various ways for communicating an object or concept. Using the word "sun," have students list the various ways for communicating this object. Their list may include the following:

- the spoken word
- the written word
- a picture of the sun
- body language representing the sun
- pointing to the sun itself

- finger-spelling
- braille
- morse-code
- etc.

11. Make the following points when summing up the activity:
    - It is easier to construct a symbol for a concrete object than to construct one for an abstract idea.
    - We can more easily agree on symbols for objects than ideas.
    - Pictographs seem inadequate for expressing abstract ideas.
    - Criteria for the symbols we create should be easily understood and few in number. Such criteria are replicability and simplicity. We want everyone to understand the criteria for a symbol system as well as its contents.

LIST #1 CONCRETE OBJECTS

horse	bicycle	train	flower	cloud	desk
car	table	lion	cup	duck	apple
bus	book	rabbit	pencil	chair	grapes
star	sun	boat	tree	pig	mountain
house	woman	bird	clock	shoe	man

LIST #2 ABSTRACT IDEAS

easier concepts		more difficult concepts	
smart	life	intelligence	purple
happy	green	government	youth
free	young	hope	honesty
mad	bright	careful	tragedy
hurt	sick	loyalty	pain
love	brave	democracy	creative
joy	hate	jealousy	remember

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*DISCOVERING AUTHENTIC CHARACTERS**

INTRODUCTION

Through the lesson, "Kanji: Origins of Communication," students attempted to create written symbols to convey a concrete object and an abstract idea. Now through examples of ancient Chinese/Japanese written symbols, students will investigate some of the characteristics and techniques incorporated by the Chinese in their effort to express more complex objects and ideas. Students will make comparisons between their own experiences and the experiences of the ancient Chinese in formulating a written language.

It is hoped that this particular discovery project will provide students with some basic knowledge of written Chinese/Japanese upon which they may build their understanding of and appreciation for the logic and beauty of the writing system. This exercise is intended to portray the Chinese/Japanese written language as one culture's appropriate response to the human need and desire for a structured system of written communication.

SOCIAL STUDIES AND LANGUAGE OBJECTIVES

- to investigate the characteristics of ancient Chinese/Japanese symbols
- to construct hypotheses regarding the criteria used in developing the writing system
- to relate the experience of the Chinese/Japanese to that of the students when they attempt to create a language
- to appreciate the desire of the Chinese/Japanese to develop a systematic means of written communication

MATERIALS

Handout #1, Decoded Characters
Handout #2, Newly Discovered Characters
Handout #3, Answer Key to "Newly Discovered Characters"

PROCEDURE

1. Begin the discovery part of the exercise:
Divide the class into small groups—four to six students in each group. Give each group a copy of Handout #1. To assist in the process of group cooperation, you may wish to have each group select a leader and/or a recorder.

2. Explain that these ancient characters before them were developed from characters found on Chinese oracle bones from the Shang Dynasty (c. 1500-1100 B.C.). The bones were animal bones or tortoise shells carved with sayings used to help predict the future.

3. Explain that experienced archaeologists have already decoded—that is, figured out the meaning of—the characters on Handout #1. Now, the class, as junior members of an archaeology team, has just returned from a mission in China. During their digging, class members discovered some additional oracle bones with ancient Chinese characters inscribed on them. However, they have never seen these characters before.

*Adapted from *Demystifying The Chinese Language*, SPICE, 1983

4. Give each group a copy of the newly discovered characters. (Handout #2)

5. Explain to the class that their task is to determine the meanings of these new characters using the list of characters already decoded as a **tool** with which to conduct their investigation of the new characters. Introduce students to the concept of COMPOUND IDEOGRAPHS—ideographs whose meanings are determined by the relationship between different parts of the character. Allow students sufficient time to arrive at a meaning for each character. (Required time will vary from group to group and class to class.)

6. When all groups have completed the task, bring the class together again and have each group share its answers as you proceed through the list. Handout #3 will assist in providing answers. However, whether or not students are able to arrive at a given solution is not important. The value of the exercise lies in students' abilities to relate this exercise to their own experiences in developing a communication system.

7. As the teacher, observe how students arrive at their answers: what relationships do they see between different parts of each compound ideograph? How do these relationships help them arrive at their definitions?

8. Have students construct hypotheses regarding the criteria for developing a writing system as adopted by the people of China and Japan.

9. Finally, discuss and compare the standards and techniques for developing written symbols employed by the Chinese/Japanese and by the class in the previous lesson, "Kanji: Origins of Communication." This discussion is part of the continuing effort to expand students' knowledge, awareness, and appreciation of the available alternatives for written communication.

10. As a closing to the discussion, have students express what they have learned about Chinese/Japanese characters in general, and compound ideographs in particular. You may wish to include the following points:

- How did the Chinese convey abstract ideas, such as "bright?"
- How did the class convey such ideas during the earlier exercise?
- Which characters were easier to decipher? Which were harder?
- Why do you think some were easier/harder than others?
- Were there any characters which seemed like they could mean two different things?
- Can students identify which of the characters are pictographs? Ideographs?

11. Make the following points in a final summation with your students:

- The difference between a pictograph and an ideograph is that the first represents a concrete object and the second stands for an abstract idea.
- Simple symbols have limitations in that they fail to communicate more complex meanings. Few of our "words" are simple in meaning.
- Over time, pictographs and ideographs have changed form.
- Compound ideographs were constructed to convey more complex meanings.
- Simple symbols can be used as tools to determine the meaning of the compound forms.
- Various types of relationships exist between elements of compound forms.
- Some elements in compounds are relatively easy to decipher; others are more difficult.
- "Words" which we use have their roots in human experience—from experience comes their meaning, e.g., a farmer is a man who works in a field.

DECODED CHARACTERS

In recent years archaeologists have been working in China--digging up artifacts used by ancient societies, and investigating them to see what they can learn about how people lived long, long ago. Imagine that you are junior members of an archaeology team. On past trips to China, the senior members of your team discovered some tablets and animal bones with writing on them. They "decoded" this writing, and found out that the characters below mean:

Sun

Tree

Person

Roof

Field

Cart

Eye

One

NEWLY DISCOVERED CHARACTERS

While you were digging in North China, you came across more oracle bones with the following characters on them. However, you have never seen these characters before! You must use your knowledge of the characters on Handout #1 and work as a group to "decipher"--figure out the meaning of--these new characters. Don't forget that the ancient Chinese used COMPOUND IDEOGRAPHS. Some characters will have more than one part and you must pay attention to how the parts fit together. GOOD LUCK!

1.

2.

3.

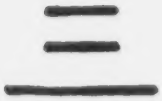
4.

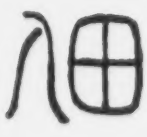
5.

6.

7.

8.

9. 

10. 

KEY TO NEWLY DISCOVERED CHARACTERS

1. Prisoner

2. Follow/Agree

3. Branch

4. Bright

5. Rest

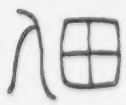
6. Eyebrow

7. Forest

8. Garage/Storehouse

9. Three

10. Farmer



GETTING AROUND TOKYO

INTRODUCTION

As more than 82% of all Japanese live in urban centers, learning about urban Japan during a course of study on Japan is essential. This lesson will introduce some aspects of the urban geography of the metropolis of Tokyo by focusing on the subway system. Colors in Japanese will be introduced as well as the symbolic meaning attached to certain colors in Japanese culture.

SOCIAL STUDIES OBJECTIVES

- to familiarize students with the urban environment of Tokyo
- to gain map-reading skills
- to introduce the geographic theme of movement

LANGUAGE OBJECTIVES

- to learn how to ask the location of places and things
- to introduce some colors in Japanese
- to practice pronunciation of common place names

JAPANESE VOCABULARY AND PHRASES

- key phrases: *(Sumimasen,)* _____ *wa doko desu ka.* [(Excuse me), where is _____?]; *Koko desu.* [It's here.]; _____ *desu.* [It's (at) _____.]; _____*-sen desu.* [It's on the _____ line.]; _____*wa nani iro desu ka.* [What color is it?]; _____*-sen o (e.g., aka) de nutte kudasai.* [Please color _____-line (e.g., red)].
- key words: *chikatetsu* [subway], *eki* [station], *sen* [line], *densha* [train], *orenji* [orange], *midori* [green], *pinku* [pink], *aka* [red], *kiiro* [yellow], *ao* [blue], *nezumiiro/gurei* [gray], *murasaki* [purple], *kimidori* [light green], *mizuiro* [light blue], *kuro* [black], *shiro* [white], *kiniro* [gold], *Shinkansen* [Bullet Train]; *Makudonarudo* [McDonald's]

Note: Many of the place names in Tokyo which are mentioned in this lesson have long vowels. However, since most subway maps in English do not identify which vowels in place names are long (by placing a line above the vowel), long vowels are not indicated as such. This same decision was made for the lesson on "Japanese Geography and Global Perspective." If place names in Tokyo are used in a Japanese phrase, sentence or question, long vowels are indicated as such with a line above them.

MATERIALS

- Overhead projector and marking pens (recommended)
- Map of Japan and a standard classroom-size world map
- Cassette #1, Getting Around Tokyo
- Crayons or colored pencils for each student
- Handout #1, Tokyo Subway Fact Sheet/Teacher Information
- Handout #2, Tokyo Subways
- Handout #3A, Understanding the Subway Map
- Supplement #3B, Teacher Instructions and Answer Sheet
- Supplement #3C, Japanese Directions for Coloring the Subway Map
- Handout #4, Tokyo Neighborhood Descriptions
- Handout #5, Exploring Tokyo

- Handout #6, Our Group's Route
- Video Letter from Japan, Tokyo Sunday
- Slide #1: Subway map (for use as coloring guide)

PROCEDURE

Section 1

1. Brainstorm for five minutes with students about different types of transportation. Make a list on the blackboard, an overhead, or butcher paper.

Ask students to identify those types of transportation on their list which they have actually used. Which type do they use most often to get to school? To go shopping? To play with friends? To visit relatives? Does distance or cost determine the mode of transportation used? Tell students that they will begin to explore how their experiences compare to those of children in other countries by learning more about transportation in Japan's capital and largest city, Tokyo.

2. Ask students if they know what a subway is. Dissect the word into its root and prefix: sub- + way. Explain that "sub-" means "under" or "beneath" and "way" means "passage" or "route." Thus, a subway is a train that travels underground for at least part of its route. It is usually powered by electricity. Introduce the Japanese word, *chikatetsu*. Just as the English word can be broken down into parts, so can the Japanese word. (*chi*=ground, *ka*=under, *tetsu*=steel)

Ask the students if they can identify the meanings of the roots and prefixes of these other foreign words for subway: *subterráneo* (Spanish), *untergrundbahn* (German).

3. Ask students why people build subways (faster, especially if surface streets are crowded; could be cheaper than travelling by other means of public transportation, e.g., bus or taxi, because of the massive numbers of people riding at one time; cheaper than purchasing and maintaining a car; reduces surface traffic; reduces noise and air pollution on the surface, etc.)

4. Read Handout #1, Tokyo Subway Fact Sheet, together with students or summarize any information you choose to share. Alternatively, if students' reading level is appropriate, have students read the handout individually, perhaps as homework.

5. Ask students if they have ever been on a subway. If yes, have the students describe in detail the steps involved in travelling by subway or other rapid transit system (e.g. BART, Monorail). Later they can make comparisons with the Japanese rapid transit system.

Section 2

1. Listen to Cassette #1, Part 2, Getting Around Tokyo. Have students practice repeating the various station names and subway lines which they hear on the tape. The next activities will use many of these names.

2. If the teacher is emphasizing language, the names for the twelve colors

used in this lesson may be taught by choosing objects in the room and asking, *Kore wa nani iro desu ka.* [What color is this?]. Students should respond with, e.g., *Aka desu.* [It's red.]. The Japanese words for these colors are given in the vocabulary list at the beginning of this lesson.

3. Give each student a copy of Handout #2, Tokyo Subways, and a set of crayons or colored pencils. Explain that each student will color-code his/her own subway map, according to the teacher's instructions. The slide of the colored subway map can be used as a guide also. They must pay careful attention so that each of their maps is correctly color-coded. Read the instructions from Handout #3B, Understanding the Subway Map: Teacher Instructions and Answer Sheet. Their completed maps will be used for the next activity.

4. Distribute Handout #3A, Understanding the Subway Map. As a class, work through Handout #3A, Understanding the Subway Map. Each student will also need to refer to his/her now color-coded Handout #2, Tokyo Subways. Alternatively, have students complete Handout #3A individually.

5. Tell students that they will now prepare to explore Tokyo on their own. Distribute Handout #4, Tokyo Neighborhood Descriptions. Have individual students take turns each reading a paragraph out loud. Refer to the pronunciation tape as needed.

6. Next introduce the first half of Handout #5, Exploring Tokyo. As a class, have students identify the correct neighborhood where each of the six items listed could be found. Draw a quick chart on the board that lists the items and the appropriate neighborhood. Point out that there are many department stores, fish shops, and McDonald's throughout Tokyo, but for the purposes of this lesson they can only use the information provided on Handout #4, Tokyo Neighborhood Descriptions.

Have students form small groups of 4-5. Depending on available time, have students select or vote for three or more of the errands on the list that they would like to complete during their exploration of Tokyo. Each group will have the same errands to attend to.

Tell all groups that the total number of stops will determine efficiency and will be compared. If necessary for practice, work through the example on Handout #6, Our Group's Route, as a class.

Each group should follow the instructions as per Handout #5, Exploring Tokyo and use Handouts #2, Tokyo Subways, and #4, Tokyo Neighborhood Descriptions, to complete their tasks. Recorders for each group should use Handout #6, Our Group's Route, to record their answers. Have group reporters share their group's results with the entire class.

7. Announce to the class which group(s) found the shortest, most efficient route. Point out that all of the groups found a route that would get them to

their destinations. Ask students why it would be desirable to find the shortest, most efficient route. Students should respond that it would take less time and cost less money.

8. Show the Video Letter from Japan called Tokyo Sunday.

If your time is limited, show only the transportation portions of the video. For example, the final segment shows a child buying a subway ticket and taking the subway to Akihabara.

To bring closure to the lesson, discuss the networks and processes that move people from place to place in Tokyo vs. your home town and/or other cities around the world that they may have studied. How would life in Tokyo be different without the subway system? What consequences has the movement of people had for the people and landscape of Tokyo? How have humans interacted with their environment? What is the impact of suburban commuters on the city?

Section 3

1. Play a "hide-and-seek" style game, where the teacher or one student selects any station on the subway map. The rest of the class must find that station and identify what subway line it is on using the patterns above. For example, practice a simple dialogue like: *Tōkyō-eki wa doko desu ka.* [Where is Tokyo Station?] *Marunouchi-sen desu.* [It's on the Marunouchi line.]

A: *Tōkyō eki wa doko desu ka.*
B: *Marunouchi-sen desu.*
A: *Dōmo arigatō gozaimasu.* (Thank you very much.)
B: *Dō-itashimashite.* (You're welcome.)

(This dialogue appears on Cassette #1, Part 3, Getting Around Tokyo.)

For variation, create a part of the subway map on the floor in your classroom or outside. Then have one student hide an object which they can identify in Japanese, e.g., *Hon wa doko desu ka.* [Where is the book?] The class must search for the item and identify the station where it is located, e.g., *Shinjuku-eki desu.* [It's at Shinjuku Station.]

2. Introduce the symbolism attached to certain colors and combinations of numbers in Japanese culture. The chart on the next page briefly explains this symbolism.

COLOR	SYMBOLISM
Red (*aka*)	life, vitality, energy, the sun
White (*shiro*)	purity, sacredness
Red/White	happiness, celebration (e.g., weddings, colors of Japanese flag)
Green (*midori*)	eternal life, spirit (e.g., evergreen trees, bamboo*)
Blue (*ao*)	the sea
Black (*kuro*)	mystery, night
Black/white	mourning, death (e.g., funerals)
Gold (*kiniro*)	royalty, divinity (e.g., gold statues of the Buddha), prosperity

* Evergreens like the pine symbolize endurance because they survive severe cold weather. Bamboo also survives severe winters and is symbolic of endurance and power. Bamboo also has the ability to bend with the wind but always bounce back.

Ask students if certain colors have symbolic value in their lives (e.g., red, white, blue as symbolic of patriotism in the U.S.)

TOKYO SUBWAY FACT SHEET

The first train in Japan, a model of a steam train, was a gift to the Japanese from the United States via Commodore Matthew Perry in 1853. Japan was very much impressed with this new Western technology. About twenty years later, in 1872, Japan's first commercial steam locomotive ran 29 kilometers (17.4 miles) from Shimbashi Station in Tokyo to Yokohama, just four years after the Meiji Restoration which ended Japan's feudal period.

Tokyo Station opened in 1914 and is now the central terminal in Japan, forming the transportation hub of the country. In the main section of the station, twelve train platforms can be found on five underground levels in addition to many above ground as well. Tokyo Station is a distinctive landmark among Tokyo's nondescript city center office buildings. Its red brick and Renaissance-style were modeled after the central station in Amsterdam, thus giving it a European look. The station was built in an age when imitation of Western styles was fashionable.

The Tokyo subway system did not begin operation until 1927. At that time there were only 17 other cities in the world that had subway or rapid transit systems.[1] The Ginza line was constructed first—2.2 kilometers (1.3 miles) long, stretching from Asakusa to Ueno. Twelve years later, the line extended 14.3 kilometers (8.6 miles) from Asakusa to Shibuya. The tunnel construction for Tokyo's subways was modeled after the technique used in Berlin because of the similarity of topography.

In 1960, according to the census, just over 15 million people lived within a 50-kilometer (30-mile) radius of the center of Tokyo. By 1985 this number had increased to 27.26 million, an 80% increase. As of September 1986, the Tokyo subway system had a total of 203.6 kilometers (122 miles), with ten different subway lines to serve all these people, and four more extensions under construction. In addition to subway lines, the Japan Railway (JR), other private lines, and an elevated railway (Monorail) together have created over 1000 miles of train tracks that criss-cross at major hubs within the city. All of these are integrated into an effective transportation system for Tokyo and its suburbs.

The railway services have played an important role in the development of major subcenters within the city itself. Shinjuku, Shibuya, and Ikebukuro have grown up around major junctions where the JR, subways, and private lines meet. Shinjuku Station is used by over 2 million passengers a day. The Seibu store at Ikebukuro Station is not only the largest department store but also the tallest building in Japan.

The growing numbers of commuters place a tremendous burden on the transportation network, and subway line schedules play an important role in the timing of daily activities of city dwellers. Surface traffic, especially during rush hours, is extremely crowded. There is inadequate parking for private vehicles, and even above-ground streetcars were removed because of the congestion. Thus many commuters must rely on the train and subway system for their daily commutes. A one-and-a-half hour commute is not uncommon. Although trains are frequent, reliable, and most often on time, rush hour crowding is severe and many stops make a cross-town journey lengthy.

To accomodate these masses of commuters, the subway system begins running at 5:00AM; one of the first Japan Railways' trains leaves at 4:28AM. All mass transit stops around midnight. (In New York City the subway operates 24 hours a day.)

At any time of day, the subway stations are safe from the violence experienced in many other world cities. (For example, Japan's robbery crime rate per 100,000 inhabitants is 1.5 compared to 208.5 for the U.S.A.[2]) Graffiti is nonexistent and there is hardly any litter.

Although the word "subway" generally refers to trains that travel underground for most of their routes, some of the subway stations and track are actually above ground. In Tokyo, the

64 BEST COPY AVAILABLE

majority—142 of 163 (as of 1979)—are underground stations.

Subway fares are calculated by distance. In 1986, the cheapest subway fare was ¥120 for adults and ¥60 for children.[3] This was for a distance of one to six kilometers. The longest and thus most expensive subway ride cost an adult ¥260 and covered between 28-38 kilometers. Such a journey takes approximately 50 minutes. Passes of various duration (one, three, or six months) are available for commuters and students. A one-month commuter pass in 1986 for a distance of 19 kilometers was ¥6,240; a six-month pass for the same distance cost ¥33,700. Student passes were ¥3,640 and ¥19,660 for the same distance.

Each of the ten subway lines and the many train lines have their own names. These are referred to as _____*-sen*; for example, *Marunouchi-sen, Chūō-sen*. Sometimes a single station, *eki*, has the same name as a train line. For example, there is the *Ginza-sen*, which is the orange line, but there is also a station with the same name, *Ginza-eki*.

Some of these underground stations are as many as six floors (approximately 36 meters) below street level and obviously require many staircases and escalators. The Nagata-cho Station on the Hanzomon Line has 25 escalators. Because of the many staircases, escalators, and long walking distances underground at transfer stations, the subways and trains are often very difficult to use for the elderly, handicapped people and women with small children.

At many of Tokyo's main train/subway stations are vast underground concourses, extensive shopping malls that cover blocks and include department stores, restaurants, specialty stores and other shops. Shoppers can find most everything they need underground in Tokyo. Some privately-owned train lines actually terminate inside the department store chain that owns that railway; the Seibu and Tokyu private lines which end inside the Seibu and Tokyu department stores, respectively, are two examples. In Shibuya, three separate lines actually terminate inside the Tokyu store.

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[1] These were: Athens, Barcelona, Berlin, Boston, Budapest, Buenos Aires, Chicago, Glasgow, Hamburg, Istanbul, London (first in 1863), Madrid, New York, Paris, Philadelphia, Sydney and Vienna. Source: 1979 International Statistical Handbook of Urban Public Transportation.

[2] Source: 1987, Keizai Koho Center, Japan: An International Comparison.

[3] The yen's [¥] value was about 130 yen to one U.S. dollar as of the end of December 1990. Check a newspaper for the most current exchange rate. Teachers may want to refigure fares with current rates.

NOTE: On April 1, 1987, the 115-year-old Japan National Railways (JNR) was split into 6 private passenger companies and one private freight rail company. New maps refer to these lines as Japan Railways (JR).

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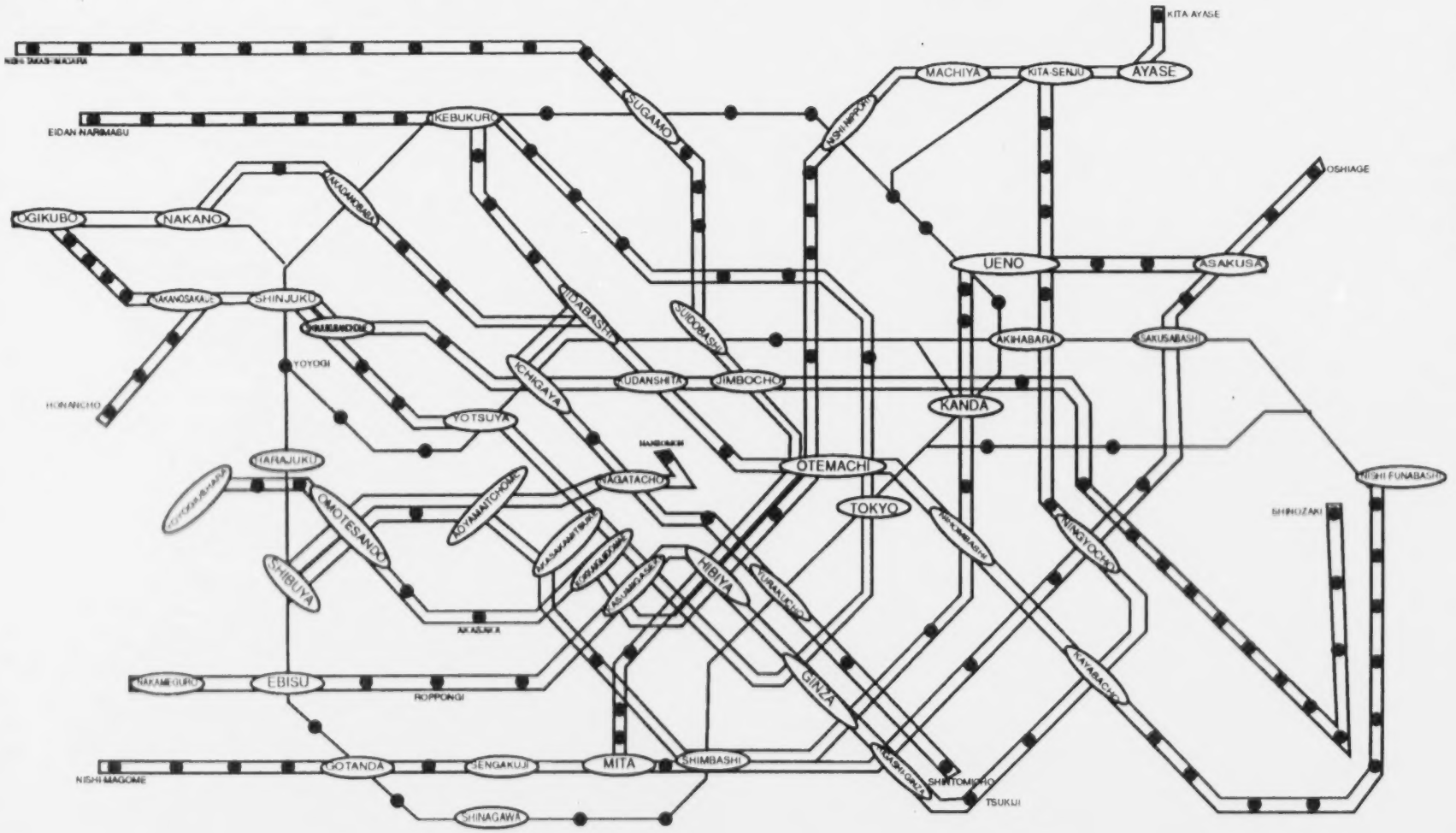

TOKYO SUBWAYS

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57 66

UNDERSTANDING THE SUBWAY MAP

Use your copy of the color-coded Handout #2, Tokyo Subways, to complete this worksheet.

1. Find the key or legend in the lower section of the map. What do the colored lines refer to?

2. How many different subway lines are there in the city of Tokyo?

3. How does a junction differ from a subway stop? What symbols does this map use to show the difference between a junction and a subway stop?

4. Look in the upper right hand corner of the map. Find Asakusa Station on the *Ginza-sen* (orange/ Ginza line). The original downtown area of Tokyo was around this station. Follow the orange line to the left to Ueno Station. This stretch was the first subway line in Tokyo, built in 1927. How many stops are there from Asakusa to Ueno? If you travel from Asakusa to the other end of the *Ginza-sen*, what is your last stop?

5. Tokyo Station (*Tōkyō-eki*) is now the main business center and the center of all transportation in the metropolitan area of Tokyo. Find *Tōkyō-eki* on your map. What color is the subway line that runs through *Tōkyō-eki*? What is its name?

6. With your finger, trace the red Marunouchi line up from *Tōkyō-eki* to *Ikebukuro-eki* at the end of the line. How many stops are there between Tokyo and Ikebukuro?

7. Where is *Ōtemachi-eki*? How many different lines run through *Ōtemachi-eki*?

8. You are travelling on the *Marunouchi-sen* (red line).
   Where can you transfer to the *Tōzai-sen* (light blue line)?
   Where can you transfer to the *Hibiya-sen* (gray line)?

9. There are four stations on the *Ginza-sen* (orange line) where you can transfer to the Japan Railways (black line). What are they?

10. What has happened to the city of Tokyo since the first subway line was built in 1927?

UNDERSTANDING THE SUBWAY MAP

TEACHER INSTRUCTIONS:

Have students use colored pencils or crayons to color in the legend and the map. Do not use colors so dark that they hide the black dots. Have students color lightly and quickly, but accurately. You may wish to complete a master map that the entire class can view on the overhead using appropriate overhead color markers. Please use Slide #1 (Subway Map) as a guide.

Begin with the Ginza line (*Ginza-sen* or the orange line). This line runs from Asakusa in the upper right quadrant to Shibuya in the lower left quadrant. Have students color the legend box orange, then proceed to color in the line from Asakusa to Shibuya, also orange.

The Chiyoda line (*Chiyoda-sen* or the green line) runs from Kita-Ayase in the upper right corner to Yoyogiuehara in the middle left. Color the legend box and the line green.

The Toei Asakusa line (*Toei-Asakusa-sen* or the pink line) runs from Oshiage in the upper right, through Asakusa, to Nishi-Magome in the lower left. Color the legend box and the line pink.

The Marunouchi line (*Marunouchi-sen* or the red line) runs from Ikebukuro in the top left quadrant, to Shin-Otsuka, winds down and around through Tokyo and Yotsuya, ending up at Ogikubo and Honancho. It splits into two directions at Nakanosakaue. Color the legend box and the line red.

The Yurakucho line (*Yūrakuchō-sen* or the yellow line) runs from Eidan-Narimasu in the upper left, through Ikebukuro, down to Ichigaya to Shintomicho. Color the legend box and the line yellow.

The Toei Mita line (*Toei-Mita-sen* or the blue line) runs from Nishi-Takashimadaira in the upper left hand corner, through Jimbocho, Otemachi and Hibiya to Mita. Color the legend box and the line blue.

The Hibiya line (*Hibiya-sen* or the gray line) runs from Nakameguro in the lower left, through Hibiya and Higashi-Ginza, and Ningyocho to Kita-Senju in the upper right. Color the legend box and the line gray.

The Hanzomon line (*Hanzōmon-sen* or the purple line) runs from Shibuya (directly over the orange line) through Nagatacho to Hanzomon in the center of the map. Color the legend box and line purple.

The Toei-Shinjuku line (*Toei-Shinjuku-sen* or the light green line) runs from Shinjuku on the left through Jimbocho to Shinozaki. Color the legend box and the line light green.

The Tozai line (*Tōzai-sen* or the light blue line) runs from Ogikubo through Iidabashi and Otemachi to Nishi-Funabashi on the center right. Color the legend box and the line light blue.

ANSWER SHEET:

1. *What do the colored lines represent?* **The paths or routes of each of the different subway lines.**
2. *How many different subway lines are there in the city of Tokyo?* **10.**
3. *How does a junction differ from a subway stop?* **You can get on and off a train at both a stop and a junction, but you can only transfer to another line at a junction. A junction is where two or more lines intersect.** *What symbols does this map use to show the difference between a junction and a subway stop?* **A black dot indicates a subway stop. An oval indicates a junction.**
4. *Look in the upper right hand corner of the map. Find Asakusa Station on the* Ginza-sen *(orange / Ginza line). The original downtown area of Tokyo was around this station. Follow this line to the left to Ueno Station. This stretch was the first subway line in Tokyo, built in 1927. How many stops are there from Asakusa to Ueno?* **3.** *If you travel from Asakusa to the other end of the* Ginza-sen, *what is your last stop?* **Shibuya.**
5. *Tokyo Station* (Tōkyō-eki) *is now the business center and the center of all transportation in the metropolitan area of Tokyo. Find* Tōkyō-eki *on your map. What color is the subway line that runs through* Tōkyō-eki? **red**. *What is its name?* **Marunouchi.**
6. *With your finger, trace the red Marunouchi line up from* Tōkyō-eki *to* Ikebukuro-eki *at the end of the line. How many stops are there between Tokyo and Ikebukuro?* **8.**
7. *Where is* Ōtemachi-eki? **One stop above Tokyo in the approximate center of map.** *How many different lines run through* Ōtemachi-eki? **Four (red Marunouchi, yellow Yurakucho, blue Toei Mita, and green Chiyoda).**
8. *You are travelling on the* Marunouchi-sen *(red line). Where can you transfer to the* Tōzai-sen *(light blue line)?* **Otemachi.** *Where can you transfer to the* Hibiya-sen *(gray line)?* **Ginza or Kasumigaseki.**
9. *There are four station on the* Ginza-sen *(orange line) where you can transfer to the Japan Railways.(black line). What are they?* **Ueno, Kanda, Shimbashi, and Shibuya.**
10. *What has happened to the city of Tokyo since the first subway line was built in 1927?* **The city has spread out tremendously; the downtown area has moved from the Asakusa area to Tokyo; many more people now need to commute in and through Tokyo.**

JAPANESE DIRECTIONS FOR COLORING THE SUBWAY MAP

Ginza-sen o orenji de nutte kudasai.	Please color the Ginza-line orange.
Chiyoda-sen o midori de nutte kudasai.	Please color the Chiyoda-line green.
Toei Asakusa-sen o pinku de nutte kudasai.	Please color the Toei Asakusa-line pink.
Marunouchi-sen o aka de nutte kudasai.	Please color the Marunouchi-line red.
Yurakucho-sen o kiiro de nutte kudasai.	Please color the Yurakucho-line yellow.
Toei Mita-sen o ao de nutte kudasai.	Please color the Mita-line blue.
Hibiya-sen o nezumi iro de nutte kudasai.	Please color the Hibiya-line gray.
Hanzomon-sen o murasaki de nutte kudasai.	Please color the Hanzomon-line purple.
Toei Shinjuku-sen o kimidori de nutte kudasai.	Please color the Toei Shinjuku-line light green.
Tozai-sen o mizuiro de nutte kudasai.	Please color the Tozai-line light blue.

TOKYO NEIGHBORHOOD DESCRIPTIONS

Akihabara is a section of Tokyo with many shops that specialize in electric and electronic goods, such as tape recorders, compact disc players, watches, etc. It is a great place for finding bargains because of the tremendous competition among shopkeepers in that district. If you cannot find the gadget you are looking for in Akihabara, it probably does not exist.

The **Ginza** used to be a neighborhood of artists who worked with silver (*gin* means silver). Today it is one of the most famous, stylish, and expensive sections of Tokyo. One of the very first McDonald's in Tokyo was opened in the Ginza. There are many fashionable department stores, boutiques, and nightclubs.

Shinjuku is the largest subsection of Tokyo, filled with shops, restaurants, movie theaters, and other businesses. Here huge, modern skyscrapers highlight the landscape. *Shinjuku-eki* is one of the busiest train stations in the world with over two million passengers passing through every workday. Stay away from here during rush hours!

Ikebukuro is another large subsection of Tokyo that formed around the junction of several train and subway lines. This is where the biggest *Seibu* department store is located, one of the largest buildings in Japan. Department stores in Japan have everything from food, pets, amusement parks, restaurants, art galleries to the more conventional clothing, toys, furniture, etc.

The **Tsukiji** area is where the largest fish market in Japan (perhaps in the world) is located. Imagine a huge warehouse that specializes only in fish! Many of the city's restaurant owners and fish dealers come here before 6 AM every day to buy the freshest fish at wholesale prices.

The hub of all train transportation in Japan is **Tōkyō-eki**, the largest station in Japan. *Shinkansen* (bullet) trains to or from southern Japan depart and arrive here.

Tokyo's zoo is in Ueno Park near **Ueno-eki**. The park is very large and is home to many museums, including the National Museum, the National Museum of Western Art, and the National Science Museum. The zoo has two panda bears that were gifts from China to Japan. The newer *Shinkansen* (bullet) trains, going to or coming from northern Japan, start or end their journeys from this station.

EXPLORING TOKYO

You and your group live near *Nakano-eki*. You and your group have permission to plan a trip to downtown Tokyo. One adult will accompany you, but your group can decide where you want to go and what route you will take. You want to take care of at least three of the following items as quickly as possible so that you can get home in time to watch a baseball game on TV:

- go to see the panda bears at the zoo
- buy a Walkman tape player with headphones at a good price
- get some very fresh fish for dinner
- eat lunch at *Makudonarudo* (McDonald's)
- look at the toys in one of Japan's largest department stores, Seibu
- see the *Shinkansen* (bullet train)

DIRECTIONS

First, as a group, select the three activities you would like to do. Then read the Handout #4, Tokyo Neighborhood Descriptions, to find out where you can go to take care of your chosen tasks.

Use Handout #2, your color-coded copies of the Tokyo Subways, to plan the route you will take. Write down the name of the station where you are starting from, the name of the station where you are going, which lines you plan to take to get there, how many stops there are between stations, and where you will transfer. Have the recorder for your group use Handout #6, Our Group's Route, to write down this information.

You may plan your route by subway or Japan Railways (JR) for today's errands, but remember, changing from the subway lines to the JR lines may involve a lot of walking, which takes time and it costs more.

Try to find the fastest and most efficient route to complete your tasks and to get home in time for the game. Have fun!

OUR GROUP'S ROUTE

FROM	TO	FOR	ROUTE	# OF STOPS
EXAMPLE: NAKANO	TSUKIJI	FISH	Light blue line to Kayabacho, transfer to gray line	12

JAPANESE GEOGRAPHY AND GLOBAL PERSPECTIVE

INTRODUCTION

Where is Japan? Setting the geographical context is an important one in any study of culture. This lesson will introduce basic geographic concepts and themes, such as location, physical characteristics, and geographical relationships. Symbolism attached to nature will also be discussed.

SOCIAL STUDIES OBJECTIVES

- to identify Japan in its world context, e.g., as part of Asia and the Pacific Rim, part of the "Ring of Fire"
- to learn the main Japanese islands (Honshu, Hokkaido, Kyushu , Shikoku)
  note: The underlined vowels in Honshu, Hokkaido, and Kyushu are acually long vowels, but are not so listed in American reference sources.
- to plot Japan's major cities on a map

LANGUAGE OBJECTIVES

- to learn how to ask where something is located.
- to learn pronunciation of important geographic names
- to learn cardinal directions

JAPANESE VOCABULARY AND PHRASES

- Key phrases: *Nihon desu ka, Amerika desu ka.* [Is it Japan or the U.S.?]; _____ *wa doko desu ka.* [Where is _____?]; *Koko desu.* [It's here.]
- Key words: *kita, minami, higashi, nishi* [north, south, east, west]
- Main Islands of Japan: Honshu, Hokkaido, Kyushu, Shikoku
- Major Cities: Tokyo, Osaka, Kyoto, Nagoya, Hiroshima, Fukuoka, Sapporo, Yokohama, Nagasaki
  note: The underlined vowels in Tokyo, Osaka, and Kyoto are acually long vowels, but are not so listed in American reference sources.

MATERIALS

- Cassette #1, Japanese Geography and Global Perspective
- Handouts #1-3, World Map Projections (make transparencies also)
- Handout #4, Map of Japan (make transparency also)
- Handout #5, Outline Map of Japan
- Physical Map of Japan
- Overhead projector, overhead marking pens

PROCEDURE

1. Begin by setting Japan in its world context. Student facility with this basic location geography exercise will vary from class to class and grade level. Spend as much time as you feel is necessary.

A. Have students identify the U.S. and Japan on a classroom world map. Identify the continent of North America, of which the U.S. is a part. Identify the continent of Asia, of which Japan is a part. Point out that the Pacific Ocean is the only real physical barrier or boundary between the U.S. and Japan.

B. Introduce students to the terms, "Pacific Rim." Point out that Japan and the U.S. are members of a community of nations bordering on the Pacific Ocean. Have students identify other countries belonging to this region.

C. Ask students if they know of something which Japan and California have in common. Introduce the terms, "Ring of Fire," and point out that Japan, the west coast of North America, Central America, and South America, Australia, the Hawaiian Islands, the islands of the South Pacific, etc. all experience earthquakes and have volcanoes. The teacher may or may not want to further explain the geological factors involved. What sorts of common concerns do people in these regions have and what precautions can they take?

Summarize this section by pointing out that there are many levels of community ranging from neighborhood to global.

2. Introduce the vocabulary *Nihon* (Japan) and *Amerika* (the United States). First model the question and response as follows: Point to Japan and ask in Japanese, *Nihon desu ka, Amerika desu ka.* (Is this Japan or the U.S?) Answer your own question with *Nihon desu.* (It is Japan.) Then do the same with the United States. Students should practice replying with *Nihon desu* or *Amerika desu,* depending on which country you are pointing to. Have students ask the question as well, substituting different countries if they wish. Note that at this stage the teacher need not worry about what each country is actually called in Japanese.

Next introduce *Nihon wa doko desu ka.* (Where is Japan?) *Amerika wa doko desu ka.* (Where is the United States?) Model the question and answer sequence. Students should point to the proper area to show their understanding and respond, *Koko desu.* (It's here.) Again, you may add other countries, too, to reinforce the pattern.

3. Discuss how every country or nation has the natural tendency to see themselves as the center of the world. World maps often reflect this ethnocentric perspective by placing the country of origin in the visual center of the map.

Although mental perceptions about the significance of a country may change, a map's orientation does not alter in any way the absolute or relative location of that country—Japan still remains in the northern hemisphere, still is in the eastern part of Asia, the western side of the Pacific Ocean, etc.

To illustrate the concept of map projections and perspective further, use transparencies of Handouts #1, #2, #3, World Map Projections. Have students locate Japan and the U.S. on each of the maps. Stress that any map projection is distorted; no flat map can accurately represent a sphere such as our globe. You may wish to have students come up and color in Japan or the United States on the transparency. As you work through each map, use the question and answer sequence they have learned above.

Next distribute individual copies of Handouts #1, #2, #3, World Map Projections and have students repeat the activity individually, labelling their maps with *Nihon* or *Amerika.* To check their work, quickly show the transparencies again, or circulate through the classroom to check their accuracy.

Students may also practice the Japanese questions and responses in

pairs. If students want to make the activity more challenging, they may ask each other to find other countries on each of the projections, by substituting another country's name for *Nihon* or *Amerika*, e.g. Brazil *wa doko desu ka.*

4. Use Handout #1 to teach the cardinal directions. With Japan as the focus, ask *Amerika wa nishi desu ka, higashi desu ka.* (Is the United States to the west or east?), and students can respond, *Nishi desu.* (It's west.); *Australia wa kita desu ka, minami desu ka.* (Is Australia to the north or to the south?) *Minami desu.* (It's south.) Various countries can be used.

Next use Handout #2, which is one possible projection of a Japan centered map, and again ask, *Amerika wa nishi desu ka, higashi desu ka.* The students should respond, *Higashi desu.* (It's east.) or *Minami desu* (It's south.) depending on the way the transparency is placed on the overhead. Handout #3 can be used as another type of map projection.

Students should see that perspectives on what is east and west can vary depending on the way the globe is depicted on a flat map. The Pacific region of Asia is often referred to as the "Far East." Ask students which direction they would go if they were to fly to Japan. Point out that European explorers and missionaries began travelling to Asia in the 16th and 17th centuries by heading east. Refer back to Handout #1 to illustrate this point.

5. Now that students have a better understanding of Japan in its global context, the teacher should focus on the geographical relationships within Japan.

A. Show students the Physical Map of Japan and ask them what the most obvious geographical feature of Japan is. Japan is an island nation made up of four main islands and hundreds of smaller islands. Tell students that there are advantages and disadvantages to human settlement in all places on earth. They have already learned that the danger of earthquakes and, consequently, tidal waves are dangers humans must face in living in Japan. What are some of the advantages and disadvantages to living on an island? Some advantages might be the constant presence of a food source (the sea) and isolation/protection from enemies. Disadvantages might include limited natural resources, limited land space to accomodate population growth, and comparative isolation from other cultures. Encourage discussion as to whether the latter is an advantage or disadvantage.

Introduce the names of the four main islands: Honshu, Hokkaido, Kyushu, and Shikoku. Weather on these islands ranges from mild and semi-tropical in southern Kyushu to the extremely cold in Hokkaido, where winter can last eight months. Point out that the East Coast of the U.S., which occupies similar latitudes, experiences similar weather patterns. Practice the pronunciation of the names of these four islands asking, for example, *Hokkaido wa doko desu ka.* Using an overhead transparency of Handout #4 have students point to the appropriate island and respond, *Koko desu.* Cardinal directions might also be used for the response. Explain that in Japan, Tokyo is often used as the focal point of Japan and that responses should be made based on the general direction one would take from Tokyo. Have

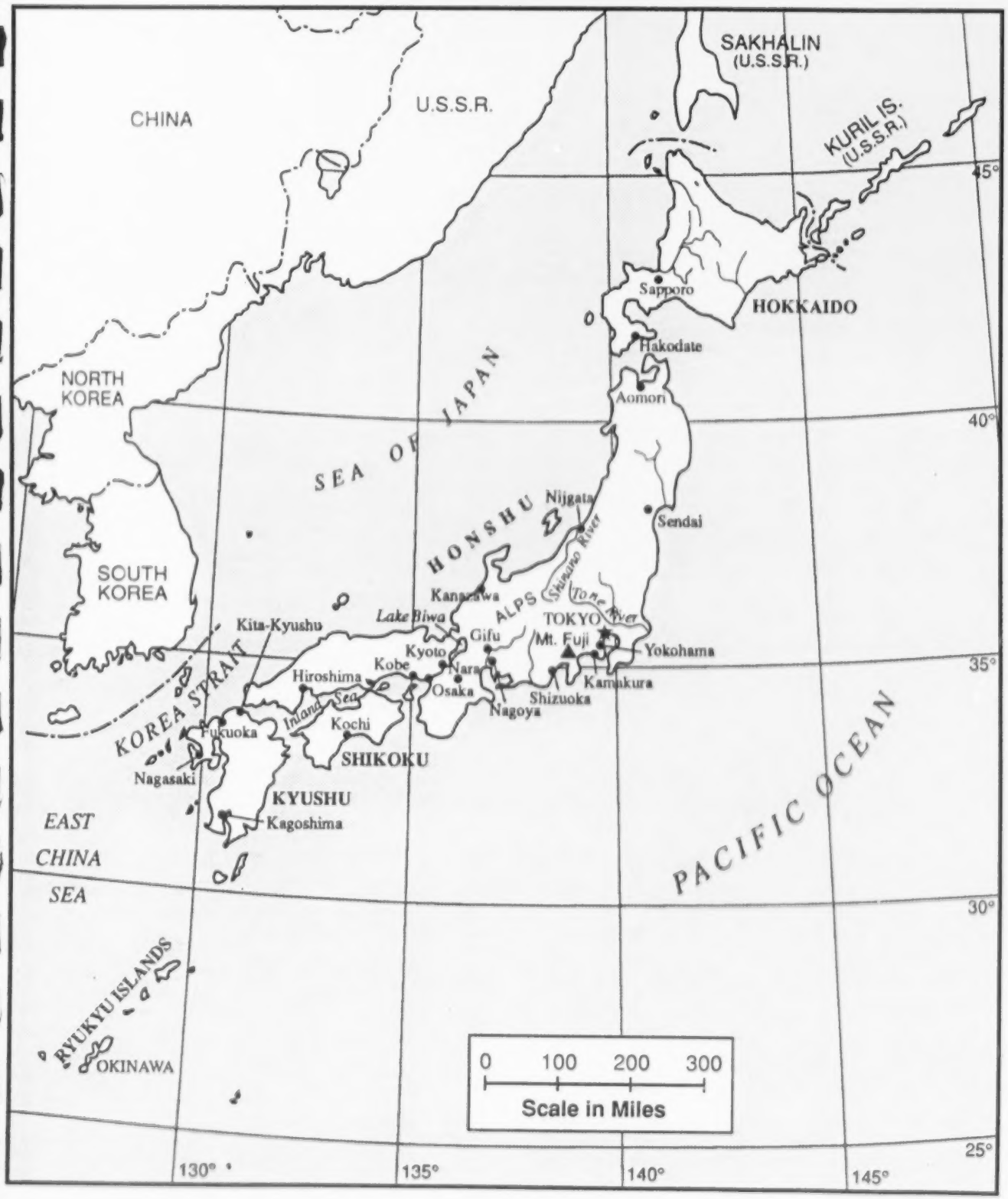
students label these four islands on their own copy of Handout #5.

B. Using the Physical Map of Japan, ask students what types of terrain are represented by the green and orange. Review the concept of a map legend if students are unclear on this. Tell students that approximately 75% of Japan is mountainous and too steep for anything but forests and some pasture. After eliminating the flat land that cannot be used (e.g., swamps, etc.), only 15% of Japan's total area can be used for agriculture or cities. What disadvantages are involved with having such mountainous terrain? (little land available for farming, movement is inhibited, cold in the winter, etc.) How might humans adapt to such conditions? Based upon what they have learned about common characteristics of the Pacific Rim, can students deduce how the mountains were formed? (volcanic activity and uplift)

C. Using the Physical Map of Japan, show students where Tokyo is located. What do they notice about the area? The teacher should point out that it is located next to the sea and on a bay and that the surrounding area is relatively flat. Why are these geographical features important? (conducive to fishing, shipping, farming, buildings, etc.) Ask students if they can characterize or describe where large cities are generally located in Japan. Point out other major cities in Japan and make sure students realize that most share these characteristics. Many are located on the fertile plains created at the mouths of rivers. Using an overhead transparency of Handout #4, help students plot (on their copies of Handout #5) some of Japan's major cities: Tokyo, Osaka, Yokohama, Kyoto, Nagoya, Hiroshima, Nagasaki, Fukuoka, and Sapporo. While they are plotting the cities and afterwards, use the question, _____*wa doko desu ka,* to reinforce geographic knowledge and language skills.

D. Point out that the Japanese islands have an abundance of trees, water, and mountains. The sea is symbolic of a source of life and food. Certain mountains like Mt. Fuji symbolize permanence and purity. Water is symbolic as a source of life and purity. Seasonal change is symbolic of impermanence. It is often said that life is like a cherry blossom in its brevity.

JAPAN



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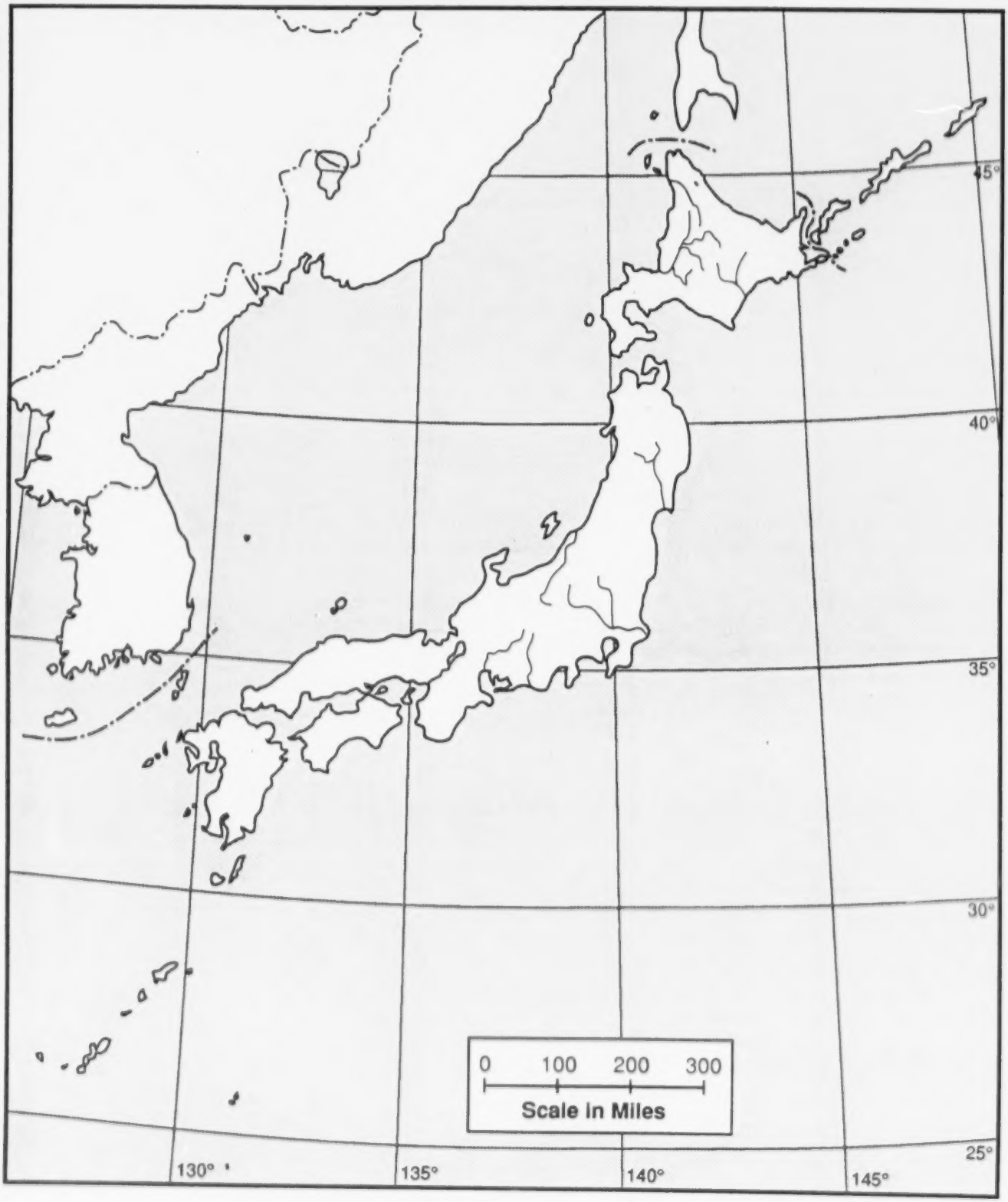
JAPAN



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DEMYSTIFYING SUMŌ

INTRODUCTION

Just as one might gain insight into U.S. culture through examining the objectives of and fascinations with such highly popular sports as baseball and North American football, one can also learn about Japanese culture through the study of its national sport, *sumō* wrestling. Although western sports such as baseball, soccer, and tennis enjoy tremendous popularity in Japan from little league to professional levels, *sumō* stands out as uniquely Japanese. This lesson emphasizes an awareness and greater understanding for people of different cultures and lifestyles. Students will learn some basic Japanese vocabulary and become familiar with the rules, rituals, and symbolism of *sumō*.

SOCIAL STUDIES OBJECTIVES

- to introduce students to people whose daily life is very different from their own
- to recognize meaning in symbols and ritual, while seeing one's own and other cultures from different perspectives
- to introduce students to values emphasized in Japanese culture: respect for hierarchy, mental intensity, self-control, and sportsmanship
- to familiarize the students with rules, rituals, and symbols of *sumō*

LANGUAGE OBJECTIVES

- to introduce some parts of the body
- to learn to use adjectives and express "like" for things
- to learn how to give "yes" and "no" responses

JAPANESE VOCABULARY AND PHRASES

- Key phrases: _____ *ga suki desu* [to like (something)]; _____ *ga (adj.) desu* [(something) is (adj.)]; *Jan-ken-pon* [Japanese game known as "rock, scissors, paper" game in U.S.]
- Key words: *sumō*; *hai* [yes]; *iie* [no]; *bentō* [box lunch]; *sake* [rice wine]; *chonmage* [top-knot]; *kami* [hair]; *nagai* [long]; *onaka* [stomach/belly]; *ōkii* [big]; *ashi* [leg]; *tsuyoi* [strong]; *se* [height]; *takai* [tall] (See Handouts #1 and #2 for additional vocabulary)

MATERIALS

- Videotape player and television
- Videotape, *Japanese Traditional Sports: Sumō; Budō: The Martial Arts*
- Cassette #1, Demystifying *Sumō*
- Photo of *sumō* wrestler
- Photo of U.S. athlete (not provided)
- Handout #1, Dialogue
- Supplement #1, Teacher Background Information on Shinto (**note**: Shinto is refered to frequently in this lesson. Teachers should refer to Supplement #1 for background information on this religion.)
- Handout #2, Body Parts

PROCEDURE Section 1

1. Ask the students what kind of sports they watch or enjoy playing. Introduce the vocabulary *suki desu* [to like]. When they are familiar with this have all the students who like one particular sport raise their hands. Point to

one of these groups and say, for example, *Baseball ga suki desu.* (You like baseball). Have the group repeat. Do this with several different groups so as to involve everyone. Then rephrase the pattern as a question: *Baseball ga suki desu ka* [Do you like baseball?]. Have groups of students raise their hand and say either *Hai, suki desu* for affirmative answers or *Iie, suki ja nai desu* for a negative response.

2a. Ask the students to think about what sports are. Why do we participate in or watch them? Possible responses might be entertainment, maintaining health/fitness, developing skills, strength, sense of competition, character development, etc.

2b. Ask them to think about what an athlete is: a hero, a role model, a physical ideal. Keep note of these and recall them in comparison to the sport of *sumō*.

3. Propose to the students that in many ways our national sports reflect the values and traditions we find important in our culture. Isn't eating hotdogs at a baseball game a very "American" thing to do? Taking a *bentō*, a sort of Japanese box lunch, and *sake* (rice wine) to a *sumō* match is a very "Japanese" thing to do. Many attitudes toward sports are similar in both cultures (you may want to point out that baseball is at least as popular in Japan as it is in the U.S. and that many other western sports are played there as well),

SUMŌ WRESTLER	BASEBALL PLAYER
fat	*well-built*
doesn't look "athletic"	*looks "athletic"*
long, fancy hair	*cap, "normal" haircut*
almost naked	*uniform*
barefoot	*cleats*

but there are also many differences.

4a. Present photo of *sumō* wrestlers and a picture of a U.S. athlete (provide your own from a sport's page or magazine) to the class and initiate responses about what they see. Is the *sumō* wrestler an athlete in their terms? How is he the same or different from a baseball player you know? List their responses on a chart such as the one above.

4b. Students will have undoubtedly commented on some of the wrestler's more obviously "unusual" features. Point out the following to the students:

- The Japanese are not embarrassed by his near-nakedness; some even see a certain beauty in the wrestler's skin.
- The tassels hanging from their loincloth (which is 2 1/2 feet wide and up to 38 feet long when unwrapped) are derived from the sacred ropes

which hang in front of Shinto shrines in Japan.

- Explain that his large size gives him a lower center of gravity, making it hard for him to be knocked off balance and giving him greater force with which to knock his opponent from the ring.
- These large men are very limber and have excellent balance.
- *Sumō* wrestlers are the only people who still wear their hair this way. This tradition of top-knots (*chonmage*) went out of fashion about 100 years ago, except in *sumō*. When let down, their hair is shoulder length.

Balance, strength, quickness, and flexibility, in addition to the tradition behind the sport, are the key elements of *sumō*. Are these characteristics students expected these athletes to have? Ask these questions to the students: Would professional baseball players or football players look strange to someone outside U.S. culture? Is tradition important in U.S. sports? Examples? How are these features of *sumō* different from/the same as American sports? What about religion? Point out that "strangeness" is relative and that we often identify things as "strange" because we are unfamiliar with or unaware of meaning and tradition found in cultures different from our own.

4c. Pass out Handout #1 to the students. Take some of the features of the *sumō* wrestler which they have singled out and use these to introduce adjective phrases (essentially the same as "_____ *ga suki desu*" which they learned earlier in this lesson). Introduce the new nouns and adjectives to fit the question pattern. Have students gesture while they speak to encourage an active learning response.

Section 2

1a. In section 2, students will learn about the rules of *sumō*. Describe the features of the ring: it takes 7 truck loads of dirt to make the 2 foot high, 18 square foot mound of dirt on top of which the ring is located; the ring itself is made from rice bales sunken into the tightly packed earth and has a diameter of 15 feet. Drawing a very simple diagram will help them visualize the ring.

Explain the object and rules of *sumō*. They are really quite simple: to try to force the opponent out of the ring or to force him to touch the ground with any part of his body other than the soles of his feet. Striking with closed fists, eye gouging, hair pulling, choking, and kicking anything other than the legs is not allowed. There are more than 70 possible holds and throws, and wrestlers must be very skilled to use these. Did they think so much talent was involved? Bone-breaking holds are frowned upon; force should not be applied in opposite directions. There are no weight groups. A wrestler may meet someone almost 300 pounds heavier than himself. Japanese take great pleasure in seeing an underdog beat an opponent.

1b. Tell the students that the heaviest wrestler (Konishiki, an American-

Samoan) weighs over 500 pounds. The smallest wrestlers weigh about 240 pounds. Ask students to voluntarily come forward and write their weights on the chalkboard one by one, until their total equals or surpasses the weight of the heaviest wrestler.

1c. Ask the students how these aspects of the Japanese sport differ from or are the same as U.S. sports. Are the smallest football players the crowd favorites? Would we consider such mismatches "fair"? Is displaying strength common in U.S. sports? What about hiding it? How is the contact involved in *sumō* different from that found in boxing or American football?

Section 3

In section 3 students will learn about the rituals and symbols used in *sumō*.

1. Explain that much of the activity centered around *sumō* involves ritual based in very old traditions. Introduce the term "ritual." Explain that a ritual is a formally and customarily repeated act using stylized, symbolic behavior to express and frame messages. Ask students what kind of message we are framing when we applaud a performer. (Framing a message of pleasure and appreciation through gestures in a ritualized form.) Religious ceremonies often contain many rituals, but a ritual may be either sacred or secular, or the two may intertwine.

When viewed by an outsider, rituals or symbols may appear to be random or meaningless, but to the participants and people of that society there is much meaning involved. Ask the students for examples of symbols in our society (the flag, a peace sign, etc.). Would people outside our culture recognize the symbolism? Point out that both objects and actions can serve as symbols. Symbols/symbolism are an important part of rituals. People from a society are familiar with symbols and rituals and the occasions on which they are used. Behavior used when meeting a friend on the street, for example, is a ritual involving different behavior and symbols in different societies. French often kiss each other on both cheeks, the Japanese bow, and in the U.S. we often shake hands. It would seem strange if someone in our society bowed, but this behavior frames a well-understood message in Japanese society, just as shaking hands does in our own. Ask the students what a bow or a kiss symbolize.

Rituals are sometimes mistakenly associated only with "primitive" cultures (images of rain dances, animal sacrifice, medicinemen, etc. may come to mind), but even the most advanced societies practice ritualized behavior. Ask the students if they can think of any rituals or symbols in our society. Weddings, for example, are filled with much symbolism and ritual. Ask the students if they know the meaning behind exchanging rings, veils, rice, the color white, etc. What about symbolism and ritual in other ceremonies or holidays?

2. Tell the students they will see many rituals and symbols in the video.

Encourage the students to identify symbols and their meaning as they appear in the various rituals. You may want to run the discussion found in this section concurrently with the video, stopping the tape when appropriate.

3. Present the video.

4. Go through with the students the various rituals and symbols which appear in the video. You may want to review each ritual as you do this or carry on the discussion concurrently.

a. **The Ring Ceremony** is a ritual performed in order to purify the ring and assure an abundant harvest and the safety of the wrestlers. Rice and seaweed, symbols of a fertile harvest, are buried in the ring. Salt, thought to purify the ring, is scattered on the earth. Ask the students questions such as the following: Do American sporting events begin with any rituals or ceremonies? What are the purposes of these? Are they religious, traditional, or just entertaining? Throwing out the first ball at the World Series, tossing a coin, and singing the national anthem are three things which might be mentioned. Is the tradition of standing to sing the national anthem a ritual? Is it done formally? Why do we stand when we sing it? Do we perform rituals at other traditional times in our society? Would such things seem strange to people from other cultures, just as *sumō* might seem strange to us? Do they have meaning for us? Encourage students to brainstorm on these questions. They should find both similarities and differences between U.S. and Japanese culture.

b. **The Display of Wrestlers Ceremony** is a ritual which allows the crowd to view the wrestlers while the *sumō* wrestlers pray for a good harvest and dedicate themselves to the day's *sumō*. Clapping is a ritualized method of calling on the gods. In Japan people clap three times in front of shrines. How is this different from the way many people pray here? Why do some people bow their heads when they pray? What is this a symbol of? What other meanings can clapping have?

c. **The Grand Champion's Ceremony** is a ritual demonstration of strength and serves to purify the ring. The grand champion raises his hands high, palms down, and lower them again, making a large circle. This is repeated again, this time bringing the hands together in a loud clap, following which the hands are rubbed together directly in front of the body. This symbolizes a ritual purification with grass which samurai warriors used to perform before battle. The wrestler then raises his hands perpendicular to his body and turns his palms upward as a symbolic demonstration that he has no weapons (of course, no one suspects that he would).

Ask the students if they can think of any thing similar to this ceremony in western sports. (American football captains usually meet in the middle of the field, are introduced by the referee, and shake hands. Ask the students if

they know how handshaking originated. Perhaps they don't realize that it originated centuries ago as a means of demonstrating that one had no concealed weapons. Why do we still shake hands? Is their any new symbolism involved in this act?)

d. During **The Stamping of the Ground Ceremony** the wrestlers limber up and demonstrate their intensity, and desire to win. This ceremony is also part of a Shinto ritual used to drive evil spirits from the ring. Before the wrestlers actually wrestle, they "face off" in the center of the ring, slowly bringing their fists to the ground and assuming a charging position. They do this several times, waiting for the right psychological moment to attack while "psyching out" their opponent by staring, stomping the ground forcefully, and slapping themselves on the face and chest.

Do athletes in our culture do anything to "psych each other out?" Which do they think is more important in athletics, physical or mental intensity?

e. The **tossing of salt** is a part of Shinto ritual used to purify the ring. Wrestlers sometimes toss the salt very high and with great flare in order to show their intention of winning and again to "psych out" their opponent.

f. Before entering the ring the wrestlers receive *chikaramizu* (literally, water of strength) from the preceding wrestler if that wrestler won or from the next wrestler if the preceding wrestler lost. This water both purifies the wrestler and gives him strength. The wrestler then wipes his mouth and body with *chikaragami* (literally, strength paper). This kind of paper and water are also used in Shinto ritual.

Are there any equivalents in western sports? (Some players cross themselves before competing)

g. When one of the wrestlers has succeeded in driving the other from the ring or to the ground there is rarely any sign of emotion on the part of the wrestler (although the crowd may go wild). He may even help his opponent get up. The loser stands at the edge of the ring on his side, bows, and humbly exits. The referee proclaims the victor, gives him any prize money which may have been donated, and the wrestler then quietly retires from the ring.

How is this different from or the same as reactions to victory in American sports? Have the students describe ways athletes act when they win (e.g., spiking the ball, "high fives", shouting, cheering, dancing, throwing hats in the air- you might also note that Japanese do sometimes react this way when playing western sports, although often in slightly more subdued form). People also shake hands with, hug, or give cheers for the losers in American sports. Ask the students what sportsmanship is. What sort of values are important in sportsmanship? (respect, understanding, cooperation, justice/fairness, etc.) Are there different emphases in the two cultures? How are both these sets present in both cultures? Can students think of advan-

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tages and disadvantages of both in either society?

Summarize this discussion by reiterating the following points:

- Ritual is present in most societies, including our own.
- Messages are framed in symbols or symbolism found in rituals.
- Symbols or rituals may seem strange because we do not always know the meaning(s) behind them.
- The same symbol may have different meanings in different cultures.
- There are both differences and similarities between U.S. and Japanese sports and our respective attitudes towards sports.

Section 4

Japanese children use the game we know as "Rock, scissors, paper" often to choose teams, decide who will go first, etc. It is a very common decision making ritual in their daily live. Explain that a closed fist symbolizes a rock [*ishi*], a the middle and index fingers extended stand for scissors [*hasami*], and an open hand symbolizes paper [*kami*]. Two children face each other and in unison make a pounding motion in the air with their fists two times. The third time they leave their hand in one of the three possible positions. Paper beats rock, rock beats scissors, and scissors beats paper. The three downbeats of the hand are punctuated with the words "*jan-ken-pon!*"which mean, roughly, "toss-up, pow!" If both students use the same final gesture, the game is repeated saying, "*ai ko deshō* ," which means, roughly, "they're the same, aren't they?".

Point out how strange and incomprehensible this ritual would seem without understanding the rules and meanings behind the symbols. Then pair off the students or organize a "*jan ken*" tournament. Have them practice the phrases in Japanese as found on the pronunciation tape, or they could use Japanese numbers, or the words *ishi, hasami, kami*.

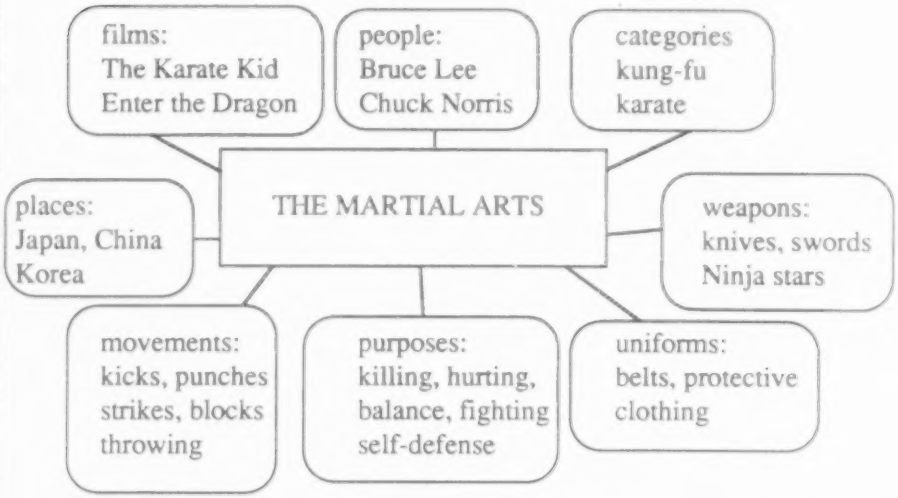
FOLLOW-UP ACTIVITIES

- Review body parts using the game Simon Says (e.g., Simon Says, "touch your *onaka*," etc.)
- Discuss ritual and tradition—why are they important to society?
- Have the students develop their own ceremony or ritual involving symbols of their own choosing. They can present these to the class in groups, and their classmates can try to guess the meanings behind the actions and symbols. Students will gain understanding and cultural perspective through realizing the importance of the meanings behind what they see.
- *Sumō* is one type of martial art. Brainstorm for five minutes with students about what they think of when they hear the words, "Martial Arts." Construct a topical net on which you list all of their responses. Cluster similar responses. An example is shown on the next page. Show the videotape, *Budō: The Martial Arts*. One of the purposes of the videotape is to help demystify the martial arts. Many of the myths (e.g., the purpose of martial arts being to kill or injure) will probably come out during the brainstorming exercises. The videotape is about

four Japanese martial arts. After the videotape, ask the students what they learned from or what surprised them about the video. Student responses can be listed on the chalkboard. Important points brought up in the videotape are listed below. These points help to explain that the martial arts are more than techniques of hand-to-hand combat.

1) Proper etiquette is a part of all Japanese martial arts. For example, all matches and workouts begin with a bow of respect.
2) In some Japanese martial arts, an opponent's strength is used and turned to one's advantage.
3) The yell or *kiai* in some Japanese martial arts is used to focus energy for a spirited attack.
4) Many Japanese martial arts lessons begin with a type of quiet meditation used to gather calm feelings and to improve concentration.
5) An increasing number of women are participating in Japanese martial arts.
6) Japanese martial arts are not only studied for self-defense but also to develop balance, posture, speed, flexibility, concentration, timing, and power.

A sample topical net:



- Using Handout #2, Body Parts, teach and/or review various body parts in Japanese.

DIALOGUE

BODY PARTS		PATTERN
kami	hair	Q: Kami ga nagai desu ka.
nagai	long	A: Hai, kami ga nagai desu
onaka	stomach	Q: Onaka ga ōkii desu ka.
ōkii	big	A: Hai, onaka ga ōkii desu
ashi	leg	Q: Ashi ga tsuyoi desu ka.
tsuyoi	strong	A: Hai, ashi ga tsuyoi desu
se	height	Q: Se ga takai desu ka.
takai	tall	A: Hai, se ga takai desu

OTHER ADJECTIVES

Chiisai (small), *mijikai* (short), *hikui* (short in height), *yowai* (weak), *hosoi* (thin), *hayai* (fast), *osoi* (slow), *futoi* (fat, thick)

OTHER VOCABULARY

karada (body), *kubi* (neck), *kao* (face), *oheso* (belly-button)

SHINTO

Shinto is considered to be an ancient religious tradition in Japan. In the eighth century, ancient stories about the creation of the earth and the beginning of humankind were recorded. One of these stories states that the first emperor of Japan was a descendent of Amaterasu, the great sun goddess. These legends are known as Shinto mythology.

The term "Shinto" came to be used after the introduction of Buddhism in order to distinguish the native Japanese beliefs from the newly imported Buddhist beliefs. However, over time, the two traditions came to share several aspects. The Shinto emphasis on ritual has influenced Buddhism. Buddhist ideas about the afterlife have affected Shinto. The Chinese philosophy of Confucianism also played a role in shaping Shinto morality. Ancestor worship, respect for one's elders and superiors, and social harmony were Confucian values that became incorporated into Shinto thought.

The word "Shinto" means "the way of the *kami*." The word *kami* is difficult to define because it refers to so many things that are regarded as sacred in Japanese culture. *Kami* are spirits with special powers. These spirits may take the form of gods. They may also be found in natural phenomena such as mountains and waterfalls. In Shinto, everything is thought to be alive; spirits can be found in rocks and trees, the sun, and the sky. In addition, it is often thought that some human beings turn into *kami* after they die.

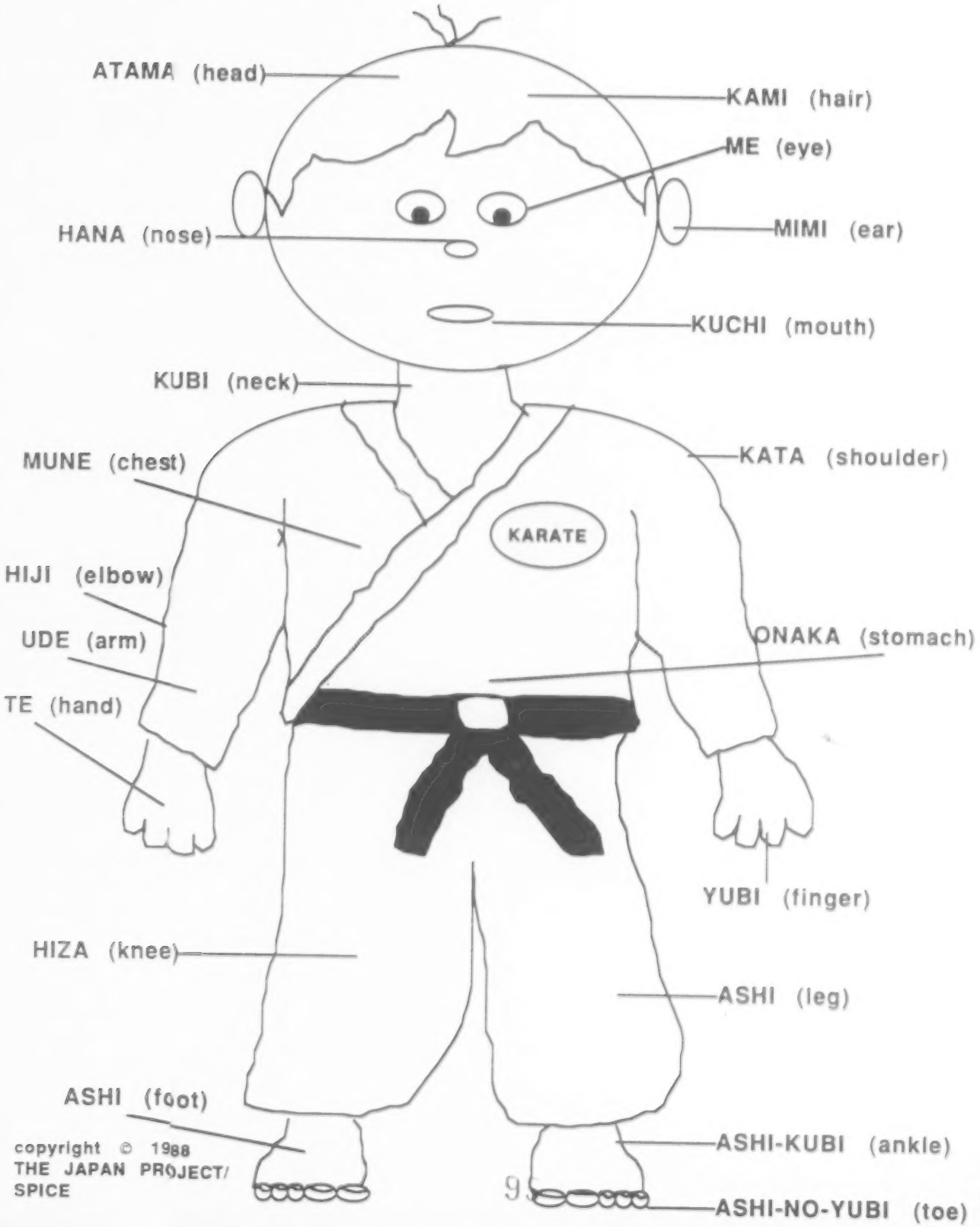
A visit to a Shinto shrine is an encounter with the sacred. The shrine is an area dedicated to the worship of the *kami* and is usually marked by a gate called a *torii*. The *torii* separates the ordinary world of human beings from the sacred place where people pray to *kami*. Before approaching the shrine, people usually stop to wash their hands and take a sip of the shrine water to purify themselves. Purification is an important theme in Shinto thought. Cleansing one's body is an act that symbolizes the cleansing of the spirit. Shinto priests often conduct rituals to purify an area from evil spirits before a wedding ceremony or at the site of a new house or building.

People often go to shrines to pray for good luck and to seek protection against illness and misfortune. Charms that are made at the shrine are sold and are thought to have powers to help in these matters. Rituals are performed to ask *kami* for assistance in many situations ranging from cultivating crops and recovering from an illness to success in business and school.

The shrine is also a place for festivals and celebrations. Weddings, the birth of a child, and becoming an adult are just some of the occasions celebrated by visits to the local shrine. Festivals, called *matsuri*, are held at different times of the year to mark the change of seasons and honor the local *kami*. These colorful events are filled with music, dancing, parades, and special foods. The most important and most widely observed holiday of this kind is the New Year's *matsuri*.

While the local shrine is an important place for worship, it is important to note that many families have Shinto altars in their own homes. This area, which is designated for prayer to *kami*, is usually located near a Buddhist altar. In Japan, many people consider themselves to be both Shinto and Buddhist. These religions are not exclusive; both play a role in the daily lives of the Japanese.

BODY PARTS



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RICE IN JAPANESE CULTURE

INTRODUCTION

The clothes we wear, the houses in which we live, and the food we eat are to a large extent determined by climate and geographic location, and the nature of our clothing, food, and shelter, in turn, influences the development of culture, lifestyle, and customs. This lesson will focus on the extremely important and visible role rice has played in everyday Japanese life both past and present. Rice has been a staple in the Japanese diet for centuries, but the Japanese have many uses for rice besides as a food. This lesson emphasizes the development of cultural perspective beyond the students' own culture(s) through the study of different uses for and symbolism associated with rice in Japan.

SOCIAL STUDIES OBJECTIVES

- to introduce the idea that environment influences lifestyle and culture
- to introduce the various uses of rice as a food, household item, and symbol in Japanese culture
- to introduce Japanese table manners

LANGUAGE OBJECTIVES

- to introduce the verb "to have/possess" (used only with inanimate objects)
- to introduce some words important to Japanese dining etiquette

JAPANESE VOCABULARY AND PHRASES

- Key phrases:_____ *ga arimasu ka* [Do you have _____?]; *Hai, arimasu.* [Yes, I do (have).]; *Iie, arimasen.* [No, I don't (have).]; *Itadakimasu.*[a phrase used when receiving food or before beginning a meal]; *Gochisōsama.* [a word of thanks spoken after finishing a meal]; *Oishii desu.* [It's delicious.]; *Dōzo.* [please.].
- Key words: *kome* [rice], *gohan* [cooked rice], *bentō* [box lunch], *o-nigiri* [rice ball], *sushi* [fish and/or vegetables on or inside of vinegared rice], *sashimi* [raw fish], *kakimochi* [rice crackers], *mochi* [glutinous rice cakes], *o-shōgatsu* [New Year], *zenzai* [red bean soup], *sake* [rice wine], *tatami* [rice-straw mats], *zōri* [Japanese sandals], *o-hashi* [chopsticks], *ringo* [apple], *ninjin* [carrot], *mikan* [orange or tangerine], *imo* [potato], *pan* [bread].

MATERIALS

- Slides #2-21
- Cassette #1, Rice in Japanese Culture
- Slide projector, screen
- Chopsticks for each student
- World map or globe

PROCEDURE
Section I

1. Introduce students to the idea that environment influences lifestyle and culture in many ways. The teacher may want to illustrate this point by asking students to consider how climate influenced the development of certain types of food, clothing, and shelter in, for example, Alaska. It should be pointed out that modernization has now altered the degree of influence climate has on lifestyle (e.g., most Eskimos do not live in igloos). Ask the students why they suppose "fast food" originated in the U.S.

(lifestyle, pace, the automobile, etc.). Have students list the kinds of food they eat regularly. Write the foods they mention on the blackboard to call their attention to the variety of food they eat. Point out that the "global community" in which we now live makes for greater variety in our diet and all aspects of our culture.

2. Introduce the term "staple", and point out that bread made from wheat has traditionally been a staple in many European and U.S. diets. Ask the students if they know the staples of other societies (e.g., corn/maize tortillas and beans in American Indian and Mexican societies, potatoes in Ireland or Germany, and rice in Japan, China, and other Asian countries). Tell the students that today's lesson will center on the role and importance of rice in Japanese culture, past and present.
Slide presentation note: A world map should be available for reference during the discussion throughout the slide presentation.

SLIDE #2 Rice Plant

Ask students if they can identify this plant, using the question, *Kore wa nan desu ka*. [What is this?]. Rice is called *kome* in Japanese. Rice grows naturally in countries which experience monsoon weather conditions (as far south as Argentina and as far north as Romania). Have the students locate these countries on the map using the following question and response pattern:(Q: _____ *wa doko desu ka*. A: *Koko desu*. [Where is _____? It's here.]) Rice plants grow to heights ranging from two to six feet. A grain of rice has a rough outer hull (shell) that is not good to eat. This is taken off by a process known as "threshing." The kernel within this fairly loose covering is surrounded by a series of brownish skins called the "bran coat." These contain most of the vitamins and minerals. With brown rice the bran coat is still attached to the kernel and with white rice it has been removed.

SLIDE #3 Rice Production*

Before showing this slide, ask the students if they can guess what country produces the most rice. (In 1985 China produced 36.3% of the world's rice crop, India - 20.3%, Indonesia - 8.2%, Bangladesh- 4.8%, Thailand - 4.2%, Vietnam - 3.3%, Japan-3.1%, Burma - 3.1%, Philippines - 1.9%, and Brazil - 1.9%.) Help students locate these countries on a world map by asking: (_____ *wa doko desu ka*.). In what region of the world are the majority of these countries located? Point out that Asia produces over nine-tenths of the world's rice supply and that all of these countries are located in the monsoon weather zone, where it is hot, humid, and very rainy during certain parts of the year. Rice needs heat and a lot of water to grow. The rainy season comes to Japan in late June and lasts into August. Ask students how this is different from/the same as summer on the West or East coast of

* Statistics taken from World Book Encyclopedia, 1988 edition.

the U.S. Can they make a guess as to where the leading rice producing states in the U.S. are? (California, Arkansas, Louisiana, and Texas) Commercial production of rice began in the U.S. in 1905, and it is now one of the leading rice exporters. What are some of the major agricultural crops in the U.S. and where are they grown?

SLIDE #4 Cooked Rice and Meal

Pointing to the cooked rice, ask the students, *Kore wa nan desu ka.* Point out that once rice is cooked, it is called *gohan* (*Gohan desu*). Just as we use terms like "daily bread" and "breaking bread" when talking about meals in general, the Japanese call a meal *gohan*. Most Japanese eat rice at every meal of the day, though some now have toast for breakfast. Most Japanese equate having a meal with eating *gohan*. Ask the students what the most used appliance in their kitchen is. Tell the students that almost all homes have a special rice cooking appliance which boils and keeps rice warm. The meal seen here is a very representative/ typical Japanese meal.

SLIDE #5 Bentō: Box Lunch

Ask students if they can guess what this is. In Japanese elementary schools, children usually all bring their own *bentō* , or they all eat the same school lunch. A common Japanese proverb says that a healthy lunch should contain something from land and something from the sea. Meat, fish, eggs, and vegetables as well as rice or rice balls (*o-nigiri*) are commonly found in a *bentō*. Sometimes a pickled plum is placed in the center of the rice. The *bentō* is wrapped in a cloth and chopsticks are tucked inside. This *bentō* contains burdock root wrapped in seaweed, chicken, fish, potato, pickled radish, ginger, pickled plum, and soy sauce. The *sushi*, on the left, is discussed below.

SLIDES #5 AND #6 Sushi

Ask students if they know what this is (*Kore wa nan desu ka*). Ask them to identify the two parts of it. They may be surprised that the Japanese eat fish raw (they also cook it—see slide #4), but point out that fish is usually very fresh in Japan. Can students suppose why this is so? How is the geography of Japan different from that of the U.S.? Since Japan consists of four main islands and many small ones, the ocean is never far away. With little land available for farming and a vast ocean nearby, can students imagine why the Japanese might harvest vegetables from the sea as well as the land? Seaweed (the word "weed" doesn't do it justice) is an important part of the Japanese diet.

Sushi is a food often eaten on special occasions, at parties and celebrations. The first character in the word means "long life and happiness." Thinly sliced pieces of raw fish without rice are also served at finer dinners. This is called *sashimi*. Ask the students what sort of meal they eat on special occasions.

SLIDE #7 Rice Crackers and Cakes

Ask, *Kore wa nan desu ka*. These are crackers (*kakimochi*) and cakes made from rice. The crackers in the upper part of the picture are wrapped in dried seaweed, and the rice cakes in the lower part are wrapped with cherry tree leaves. Japanese children love the sweets made from rice, though western style candy, especially chocolate, has become very popular in Japan. Japanese usually have rice cakes on special occasions such as festivals and during New Year celebrations. Rice with sweet red beans is a food traditionally served to someone on his/her birthday. How is this different from customs in the west? Point out that wheat or wheat flour is a very common ingredient in many of the cakes and crackers we eat.

SLIDES #8 and #9 Making Mochi

Mochi is a very traditional and very common rice-based food in Japan. It is made by pounding rice until it becomes a single mass of sticky dough, which is then steamed, toasted, or filled with sweets. The people in this slide are preparing for the New Year's holidays by making *mochi*. Japanese students usually have a winter break from December 24th until January 8th. The first three days in January are national holidays in Japan, and this holiday season, called *o-shōgatsu*, is occasion for the biggest family gatherings of the year. Families begin making *mochi* and *kakimochi* at the end of December. This is a delightful time for children. *Mochi* is always eaten on festive occasions. White rice is not simply a food to the Japanese. Historically rice has played a major role as a symbol of power and wealth in Japan. From ancient times until the end of World War II not all Japanese were able to eat white rice. The poor ate barley, millet or occasionally brown rice. The fact that everybody can eat white rice today represents, to the Japanese, their nation's new wealth. Teachers should encourage discussion on similarities and differences between these attitudes and customs and those of the students. What sort of foods are important in our holidays? What sort of meaning do they hold for us, and why have these foods become traditional in our own society?

SLIDE #10 Mochi in Zenzai

These people are eating *mochi* in a sweet red bean soup called *zenzai*. This is popular on cold winter days.

SLIDE #11 Sake and Tatami Mats

By now students have realized how important and prevalent rice products are in Japan. Have them try to guess what two things in this room are made from rice. *Sake* is often drunk on ceremonial occasions such as harvest festivals, New Year's Day, weddings, etc.

The floor on which this couple is sitting is made from tightly woven rice stalk and other kinds of straw. The mats are called *tatami*, and one always takes off one's shoes when entering a room with *tatami* floors or when

entering a Japanese house. Furniture in such rooms is low and people sit on the floor or on cushions. Western style rooms have become common in Japan, but most homes usually have at least one *tatami* room. What do students think are some of the advantages and disadvantages of taking off one's shoes before entering a house? (e.g., cleanliness vs. inconvenience, etc.) What can students hypothesize about traditional lifestyles and values in Japan? (The Japanese have long been known for their attention to detail and order. Recall the beauty and detail of the *sushi* and the *bentō*.) How might modernization (vacuum cleaners, faster pace of life, etc.) alter their life-style?

SLIDE #12 Rice Stalk Roof

Again, have the students try to identify the rice products in this slide. Houses in Japan used to primarily have roofs made from rice stalk, and some agricultural villages in the countryside still have many houses like this one. After the grains are removed from the plant, the stalks are dried and then used to make the roof. How has modernization (e.g., production of metal, etc.) overridden geographical and traditional factors in the way Japanese homes are built?

The people in the foreground are hanging the rice stalk so that it may dry and be used for making *tatami* or perhaps a rice stalk roof. The rice has been harvested and the hot summer has passed and this picture was taken in the fall. Some of the farmers are wearing hats made from rice stalk in order to protect themselves from the sun.

SLIDE #13 Raincoat

Slide numbers 13, 14, and 15 are rice products which are, for the most part, no longer used. Encourage discussion on how modernization has affected style of dress, comfort, etc. During the winter months when farmers were kept from working outdoors due to the severe cold, they would stay at home and make raincoats, hats, and ropes from rice stalk for their own use and for sale.

SLIDE #14 Zōri

Cows were not kept on farms in Japan nor did people begin to eat much beef or use many leather products until after the west began to really influence Japanese lifestyle in the late 1800's. Those who strictly followed Buddhism were not permitted to kill or use animal products. They used mostly rice stalk to make their shoes.

SLIDE #15 Boots

These are traditional Japanese snow boots made from rice stalk.

SLIDE #16 Woman Washing Face with Rice Bran

This woman is washing her face with the outer skins (bran coat) of rice kernels. Long ago, before soaps were introduced, people in Japan used rice

bran to wash themselves. Even today, some women use it for skin care.

SLIDE #17 Paste

Ask the students if they can guess how rice is being used here. Paste can be made from rice starch. The Japanese used to make paste at home using leftover rice. Rice was considered so valuable and essential in Japanese life, that to throw out even a single grain was considered a terrible waste. Japanese children were told that, if they were to waste even a grain of rice, their eyes would be blinded by a Shinto goddess.(See Supplement #1 in "Demystifying Sumo" for background information on Shinto) Even today it is considered proper etiquette to finish every grain of rice in one's bowl. Do our customs and use of food in U.S. society reflect scarcity or abundance?

SLIDE #18 Picture of Samurai, Peasants, Straw Sacks of Rice

The teacher should help students interpret this slide by having them identify superiors and inferiors and imagine what is taking place here. Farmers are paying taxes to samurai warriors who worked as quasi-governmental agents for their lords in feudal Japan. Can students guess how rice was used in this period of history? Until about 250 years ago the samurai were paid in rice. Japanese peasants paid taxes in rice to their lords, and the lords paid the samurai by giving them some of the rice collected from peasants. The status of a lord was determined by the size of his territory and the amount of rice produced on it every year. During the Roman Empire, soldiers were paid in salt, and our word "salary" comes from the Latin word for salt. Have students think about what we would use for money if we did not print currency or mint coins. What things do we value most in our society? What determines status? Do geography, climate, and tradition still affect what we value?

SLIDE #19 Buddhist Altar

Although modernization and new lifestyles have affected many customs in Japan, many traditions and traditional uses for rice still survive. Have students speculate as to what these people are doing. This is a Buddhist altar at which many Japanese still pray to and worship their ancestors. They offer cooked rice and water to the spirits of their ancestors so that their ancestors won't starve in the next world. In many families, placing fresh rice and water on the alter is one of the first things done every morning. They also wish to say "thank you" to their ancestors for the hard work and sacrifices they made while they were alive so that life for the present generation might be better. Rice still plays a very important role in Japanese spiritual life.

SLIDE #20 Decorations for a Shinto Shrine

The Shinto religion puts much emphasis on nature, harvests, and, therefore, foods. Shinto festivals and ceremonies often take place at times of harvest. Students will probably only recognize some of the foods in this slide. What can they identify, and what is foreign to them? What items are

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central or dominant in this slide? The braided rice stalk decorations and the *mochi* are given very prominent positions, which demonstrates their position of importance in Japanese culture. Point out that it is quite natural for a religion to emphasize that which is of the utmost importance to a society. Although Japan has achieved a remarkable degree of modernization in a short period of time, it still has a strong sense of tradition and its agricultural roots.

SLIDE #21 The Old & New

The teacher should have students try to identify in this slide as many evidences of both modern and traditional lifestyle as they can. How has modernization affected lifestyle, particularly in relation to rice and rice production? Would students be surprised if they were told that not two blocks from here there are located a McDonald's and a Shakey's Pizza Parlor? Despite an influx of western culture, Japan has held on to much of its traditional culture. Rice remains a staple and an integral part of most Japanese meals. The teacher may want to summarize some of the different uses the Japanese have and have had for rice and review the importance environment can have in determining cultural development and lifestyle.

Section 2

In Section 2 students will learn a new language pattern and some new vocabulary while being introduced to some Japanese table manners. Inexpensive chopsticks (*o-hashi*) can be purchased at local supermarkets or at Asian grocery stores.

1. The teacher should begin by explaining that chopsticks, *o-hashi*, are used for eating most meals in Japan. A knife and fork may be used for eating Western food, and they are not uncommon in Japan. Point out that it takes Japanese children a long time to learn to use *o-hashi* well. Fingers should be relaxed. Once mastered, *o-hashi* can be one of most convenient utensils to use.

2. Distribute a pair of chopsticks to each student. Then ask them, *O-hashi ga arimasu ka.* [Do you have chopsticks?]. They should respond, *Hai, arimasu.* [Yes, I/we have chopsticks.] The object which is possessed need not be repeated in the response in Japanese. Practice the question and the response one to one and as a group until students are comfortable with it.

3. Introduce the negative response by taking away someone's *o-hashi* and saying, *O-hashi arimasen.* [He/She/You do not have chopsticks.] Use this together with the question in the form of a dialogue and practice until students are comfortable with both the negative and positive response. When responding negatively to the question students may simply say, *Iie, arimasen.* The teacher should have students pose the question to each other

as well.

4. The teacher should tell students that proper etiquette and table manners are important in Japan. Before beginning to eat one should put their palms together, fingers extended and pointing upward as in prayer, and say, *itadakimasu*. This word expresses appreciation to the cook and for food itself. After finishing a meal one makes the same gesture with one's hands and says, *gochisōsama*. This means something like "you are one who has gone to much effort" and is a general way of expressing thanks to whoever prepared the food. Remembering to say these two words is important in Japanese society. Japanese students of English are often frustrated by a lack of equivalents in English.

Other table manners you may want to mention are:

a. Wait for older people to pick up their *o-hashi* first.
b. Never stick *o-hashi* into food when not eating, as this has associations with death.
c. Hold a rice bowl with four fingers held together on the bottom and not spread out. The thumb should rest lightly on the brim.
d. One should leave grains of rice in the bowl only if one wants more.
e. When a meal is finished, there should be no grains of rice left in one's bowl.
f. *Oishii desu* [It's delicious] is a very useful phrase to know.
g. Never pass food from *o-hashi* to *o-hashi* because this has associations with funeral customs.

Section 3

Section 3 will incorporate language learned in Section 2 and allow students to practice using *o-hashi*.

1. Divide the class into groups of five or so. Distribute bite-size pieces of fruit, vegetables, candy, etc. (anything will work), one type for each person in a group. Suggestions: *ringo* [apple], *gohan* [cooked rice], *ninjin* [carrot], *mikan* [orange, tangerine], *imo* [potato], *pan* [bread], etc. Teachers should consult a dictionary for any others they wish to add. If there is an Asian grocery in the area, teachers may want to introduce some new foods to the students by way of this activity.

2. Teachers should provide students with a glossary for the foods they distribute. Review the question, _____ *arimasu ka*, and the positive and negative responses using this vocabulary.

3. Tell students that they must use Japanese to collect one of each item in their group. They must pick it up from a desk with their *o-hashi* and use proper Japanese manners. A sample dialogue might go like this:

Mary: John-kun, ringo arimasu ka.
John: Hai, arimasu (or Iie, arimasen).

If a positive response is given, continue:

Mary: Itadakimasu.
John: Dōzo. (please)
Mary: Gochisōsama.

Other objects could be used for this activity, but *itadakimasu* and *gochisōsama* are generally only used in association with food or drink.

FOLKTALES-The Monkey and the Pheasant

INTRODUCTION

Folktales serve as resources for learning about other cultures in two key ways. First, folktales from many places share the same basic themes and structure with tales already familiar to students in the U.S. Secondly, folktales from other cultures have aspects which are unique to the particular culture or group of cultures from which they come. They expose students to perspectives on the world and expectations for human behavior which may be quite different from their own.

This story, presented as a choral reading, is about a hard-working, honest pheasant and a lazy, lying monkey who raise rice together. Folktales often utilize animals to symbolize people with certain traits. In Japan, sometimes inanimate objects (such as the tatami needle, egg, horse-feed box in this story) are used to symbolize people's traits. Students will be introduced to onomatopoetic words and learn some Japanese descriptive phrases while exploring both shared and unique cultural values.

SOCIAL STUDIES OBJECTIVES

- to develop the idea of universal themes in folktales
- to discuss the symbolic value of animals and objects in the folktale, The Monkey and the Pheasant
- to introduce the steps in the cycle of traditional wet rice cultivation
- to practice reading aloud and following cues

LANGUAGE OBJECTIVE

- to learn about the use of onomatopoeia in both English and Japanese
- to learn some Japanese descriptive phrases

JAPANESE VOCABULARY

- Key phrases: *Itai desu.* [It hurts.]; *Oishii desu.* [It's delicious.]; *Kowai desu.* [It's scary]; *Daijōbu desu.* [It's alright.]; *Samui desu.* [It's cold.]; *Atsui desu.* [It's hot.]; *Nigai desu.* [It's bitter.]; *Owari desu.* [It's the end.]
- Key words: *mochi* [rice cakes], *tatami* [rice/straw mats], *miso* [soy bean paste]; *nodo* [throat]; *senaka* [back]; *ha* [tooth]
- onomatopoetic words

	the sounds of:
pettan pettan	[pounding]
tatta tatta	[running]
kotsu kotsu	[pecking]
oi oi	[crying]
dossun dossun	[clomping]
koro koro	[an egg rolling]

MATERIALS

- Handout #1, The Monkey and the Pheasant Choral Reading (one per group)
- Cassette #1, Folktales–The Monkey and the Pheasant
- Slides #22-27

PROCEDURE

1. Explain the concept of onomatopoeia, using both the Japanese words above and as many examples from English as the students can think of, e.g. buzz, hiss, crunch, etc. Play Cassette #1, Folktales, Part 1, Japanese Vocabulary and Phrases.

2. Divide the class into nine groups. Assign each group a role and give them a copy of the script. The teacher, or a good student reader, should be the narrator. The groups will read their parts in unison, when it is their turn. The parts given in Japanese (in *italics*) should be read in unison by the entire class. Encourage gestures when appropriate. Teachers should point out that working together is an important theme in this story, and, in that spirit, students should try to speak in unison as best they can.

3. Define the new vocabulary: *Mochi* are rice cakes made from steamed rice that has been pounded into a sticky dough. *Tatami* are the rice-straw mats used for flooring in traditional Japanese rooms. A *tatami* needle is used to sew these mats. *Miso* is a soybean paste used as a base for soups and sauces. Note: students have been introduced to the vocabulary, *mochi* and *tatami*, in the lesson on "Rice in Japanese Culture."

4. Begin the choral reading. Stop reading after the "pause" on page 4 of the reading.

Ask each group to discuss what they think will happen in the second half of the story. Tell them the narrator will read a line that tells what their character does to the monkey. When the narrator reads the line describing a particular character's action, that character's group will have a few moments to decide on an onomatopoetic word for the action the narrator describes. They can use ones they know or make up their own words. Then continue with the reading.

5. After the story is finished ask students to identify themes in the story. What would the moral of this story be? "Being rewarded for hard work," "being punished for laziness," and "the importance of working together" are three themes which should be mentioned. Are these values which people in the U.S. have in common with the Japanese? Go back over the story and have the students identify evidence of the value Japanese place on working hard and working together. What traits did the various animals and objects symbolize in the story? The teacher may want to point out that the monkey's rather harsh punishment shows how strongly some Japanese feel about the importance of working together. Ask the students if it was difficult to decide together on an onomatopoeia in a short period of time. Compare the story to The Little Red Hen.

6. Tell students that up until about 45 years ago Japan was still primarily an agricultural society. Ask students what they think of now when they think of Japan. Not so long ago the majority of Japanese were farmers. Working together is very important in an agricultural society. Teachers should discuss with them why this is so. Slides 22-27 show various stages of rice production. Encourage students to find evidence of the need for hard work and cooperation in these slides.

SLIDE 22:

These are the rice paddy terraces similar to the ones the pheasant first had to

repair before the time came to plant the rice. Teachers should remind students about the nature of Japan's geography (see lesson on "Japanese Geography and Global Perspective") and ask them why such terraces are necessary. Does the U.S. have rice terraces or wheat terraces in the mid-west? Stones are used to support the terraces and it takes much work and cooperation to maintain them.

SLIDE 23:

This man is planting rice with a special machine designed for this purpose. Seeds are planted in trays and then transplanted when they are about six inches tall. The spading of the field which the pheasant did alone is now done by machine, too. The teachers should ask students to imagine how rice was planted before such machines. Each tiny plant had to be set in the mud by hand. Families and villages had to work hard, bending over for long hours while planting entire fields this way. Today, usually only the corners of the field where the machine cannot reach are planted by hand. Can students find evidence of the hot, rainy climate necessary for growing rice?

SLIDE 24:

After about two months, the rice grows to this height. The fields in Japan are a lush green in the summer months. Have students compare this with the landscape around them.

SLIDE 25:

At this point the rice is almost ready to be harvested. The plants begin to droop with the weight of the rice kernels. This golden color is the color of autumn in Japan.

SLIDE 26:

The teacher should ask the students how they suppose the way this man is harvesting rice is different from the way the pheasant had to do it. Using a sickle, farmers in the past had to harvest each plant by hand. Today it is much easier for one person to work alone than it was for the pheasant in the story.

SLIDE 27:

These people are threshing the rice–that is, separating the kernels from the stalk and hulls. Although machines have been a great help to farmers, the work is still hard and people on a farm must cooperate a great deal. Although fewer people are involved in agriculture in today's modern Japan, hard work and cooperation are still key values in all areas of Japanese society. Encourage students to discuss what some of the key values in U.S. society are today.

7. Teachers may want to review some of the Japanese appearing in the story. Have students repeat the Japanese phrase, *Itai desu.* [It hurts.] Then ask them, *Doko ga itai desu ka.* [Where does it hurt?] Using vocabulary from previous lessons or such words as *nodo* [throat], *senaka* [back], or *ha* [tooth], teach them to respond using the pattern found in the lesson, "Demystifying Sumo." Model

pronunciation is given on Cassette #1, Part 2, Folktales, Dialogue.

8. This pattern could be used in a language game. Have a leader say, *Itai desu.* The class should then ask in unison, *Doko ga itai desu ka.* The leader then says, _____*ga itai desu*, but touches a part of his/her body **different** from the one he/she has just mentioned. The class must follow the leader's words, not his/her actions by pointing to the correct body part.

9. In this folktale, the monkey symbolizes laziness and the pheasant symbolizes hard work. Point out that other animals, birds, and fish have symbolic meaning attached to them in Japanese society. For example, the tortoise and the crane both symbolize longevity and the carp symbolizes strength and endurance.

10. Students may be interested in Japanese onomatopoetic words associated with certain animals and birds. These are on Cassette #1, Part 3, Folktales, and are listed below.

dog (inu)	**wan wan**
cat (neko)	**nyan nyan**
rooster (ondori)	**kokekokkō**
cow (ushi)	**mō**
pig (buta)	**bū bū**
horse (uma)	**hihiin**
sheep (hitsuji)	**mē mē**
monkey (saru)	**kya kya**
pheasant (kiji)	**ken ken**
crow (karasu)	**kā kā**
lion (raion)	**gaō**
tiger (tora)	**gaō**
elephant (zō)	**paōn**
fox (kitsune)	**kon kon**
owl (fukurō)	**hō hō**

THE MONKEY AND THE PHEASANT

CHARACTERS

NARRATOR	DOOR BAR	TATAMI NEEDLE	MONKEY
PHEASANT	BEETLE	A ROPE	BITTER-TASTING BUG
AN EGG	HORSE-FEED BOX		

NARRATOR The monkey and the pheasant had a rice paddy together. The time came to repair the paths around the field.

PHEASANT Monkey, monkey, everyone else is repairing their rice paddy terraces. We should do ours, too.

MONKEY Well, you know, pheasant, my feet hurt me so badly *(Itai desu.)*, I can't go out and repair terraces.

PHEASANT Well, that's all right then, you stay home and take care of yourself. I'll go and repair them.

NARRATOR And so the pheasant set off alone and repaired their terraces. The days passed and the time came to spade up the field.

PHEASANT Monkey, monkey, everyone else is beginning to spade up their fields. We should do ours, too.

MONKEY Today my head aches *(Itai desu.)* so that I can't do a thing.

PHEASANT All right.

NARRATOR The pheasant went and spaded the field by himself. After a while he came back to the monkey.

PHEASANT Monkey, monkey, everywhere else they are beginning to set out the rice plants. We should set ours out, too!

MONKEY Now what shall I do? For the past two or three days I have had a terrible cough *(Itai desu.)* and I just can't do a thing.

NARRATOR There was nothing the pheasant could do but go and set out the rice plants himself. The paddies were watered, the grass around them was cut, the summer passed, and soon it became autumn. The heads of rice hung in neat rows, and the time for harvest came.

PHEASANT Monkey, monkey, everyone else has begun harvesting their rice. We should gather

ours, too.

MONKEY — For some reason my back hurts, my hands and feet pain me so, and my head aches *(Itai desu.)* so I can hardly stand it.

NARRATOR — The pheasant didn't say one word of complaint, but worked very hard and harvested the rice all by himself. He threshed it, and finally the rice was finished.

MONKEY — Very well, pheasant, you have worked very hard up until now. Today let's make some *mochi* and eat it.

NARRATOR — The pheasant agreed, and so they began to make *mochi*. They steamed the rice in the rice steamer, then took out the *mochi* mortar and pestle and began pounding rice.

ALL — *Pettan, pettan. Pettan, pettan.* Thump, whack! Thump, whack!

NARRATOR — At last the *mochi* was finished.

MONKEY — Pheasant, pheasant, please go and get some rinse water.

NARRATOR — So, the pheasant went to get a bucket to fetch water from the kitchen. While he was gone, the monkey took the *mochi* out of the mortar, stuck it on the end of the pestle and ran galloping for the mountains.

ALL — *Tatta, tatta. Tatta, tatta.* Pitter, patter. Pitter, patter.

PHEASANT — Oh, oh, what a terrible fellow that monkey is!

NARRATOR — The pheasant set off after the monkey but couldn't find him anywhere. The greedy monkey ran along without watching carefully and the *mochi* fell off as he was going through a thicket, but he did not notice it.

MONKEY — Ha, ha! The pheasant must be crying now!

NARRATOR — The monkey continued on until he got to the top of the mountain, laughing to himself. He took the pestle from his shoulder, but the *mochi* was gone. He turned around and retraced his steps, carefully looking for the *mochi*. After a while he came upon the pheasant in the thicket. He was picking the dirt off the *mochi* and eating it.

ALL — *Kotsu, kotsu. Kotsu, kotsu.* Peck, peck, peck!

MONKEY — Oh, pheasant, is this where you are? What does that thicket *mochi* taste like?

PHEASANT — Well, and is it monkey? If you pick the dirt off the *mochi* as you eat it, it is delicious *(Oishii desu.)*.

MONKEY — Then please give me just a little.

PHEASANT — Monkey, you can have the *mochi* that is stuck on the pestle. I am blowing the dirt off

the *mochi* and eating it.

MONKEY — I don't care what you're doing, please give me a little.

PHEASANT — No. I won't give you even a little bit.

MONKEY — All right then, this evening I will come and take revenge on you, remember that!

NARRATOR — The monkey became very angry and ran off into the mountains. When the pheasant saw that he had made the monkey angry, he became a little worried. He returned home and began sobbing.

PHEASANT — *Oi, oi. Oi, oi.* Sob, sob.

NARRATOR — Just then an egg came rolling, over and over, up to him.

ALL — *Koro koro . . . koro, koro. Koro koro. . . koro, koro.*

EGG — What are you crying for, pheasant?

PHEASANT — The monkey has said he will come and take revenge on me tonight, and I'm so scared *(Kowai desu.)* that I'm crying like this.

EGG — What! That is nothing to cry about. I will help you out. *(Daijōbu desu.)*

NARRATOR — But the pheasant kept crying, *oi, oi.* Soon a door bar came plodding by,

ALL — *Dossun, dossun. Dossun, dossun.* Clomp, clomp!

DOOR BAR — Pheasant, pheasant, what are you crying about?

PHEASANT — It's nothing except that the monkey is coming tonight to take revenge on me, and so I'm crying.

DOOR BAR — I'll help you, too, so don't cry anymore. *(Daijōbu desu.)*

NARRATOR — But still the pheasant kept crying, *oi, oi.* Soon a beetle came.

BEETLE — Pheasant, pheasant, why are you crying?

PHEASANT — I'm frightened *(Kowai desu.)* because the monkey is coming to get revenge!

BEETLE — I'm going to help you too, so don't worry anymore. *(Daijōbu desu.)*

NARRATOR — Next a bitter-tasting bug came by.

BITTER BUG — Pheasant, pheasant, what are you crying about?

PHEASANT The monkey is coming to get revenge on me. I'm scared. *(Kowai desu.)*

ALL *Oi, oi.*

BITTER BUG Don't cry because I'll help you. *(Daijōbu desu.)*

NARRATOR The next to come was a tatami needle.

TATAMI NEEDLE Pheasant, pheasant, why are you crying?

PHEASANT It's just that the monkey is coming to get his revenge!

TATAMI NEEDLE Please don't cry. I'm going to help you, too. *(Daijōbu desu.)*

NARRATOR A horse-feed box heard the pheasant crying, *oi, oi.*

HORSE-FEED BOX Pheasant, pheasant, what are you crying for?

PHEASANT The monkey is coming to get this revenge on me, that's why.

HORSE-FEED BOX I'll help you, too, so don't cry anymore. *(Daijōbu desu.)*

NARRATOR Finally, a piece of rope came.

ROPE Pheasant, pheasant, why are you crying?

PHEASANT The monkey is coming to take revenge on me, so I'm crying.

ROPE I'll help you, too, so don't worry anymore. *(Daijōbu desu.)*

ALL Pheasant, pheasant, there's nothing to cry about. We will all help you. *(Daijōbu desu.)*

NARRATOR And so finally the pheasant stopped worrying and crying. Soon it was evening. The door bar went to the entrance way. The egg went to the fireplace. The beetle got in the water kettle, and the bitter bug got into the *miso* tub. The rope stretched itself across the step leading into the garden. The horse-feed box climbed up into the rafters above the ceiling. Each one went to his own place and waited for the monkey to come. Night fell. They heard the monkey coming.
PAUSE

MONKEY Pheasant, pheasant, I've come to get revenge. Pheasant, pheasant, are you there?

NARRATOR Soon the monkey got to the pheasant's house, but it was dark and silent.

MONKEY Pheasant, pheasant, open the door! It's the monkey. I've come for my revenge.

NARRATOR The monkey shouted as loud as he could, but the house remained silent.

MONKEY — Are you going to open the door or aren't you? If you don't open it, I'll come in anyway!

NARRATOR — He slammed the door open with a bang. When he did that, the door bar hit him on the head.

MONKEY — Who was that? What hit me on the head? Brrr, it's cold here. *(Samui desu.)*

NARRATOR — The monkey went over to the fireplace and began to blow on the fire. Just then the egg burst open into his face.

MONKEY — Ouch! *(Itai desu.)* It's hot, it's hot! *(Atsui desu.)*

NARRATOR — As the monkey said that . . . he fell over on his rear end. When he did that the *tatami* needle stuck him.

MONKEY — It's hot! *(Atsui desu.)* It hurts! *(Itai desu.)* *Miso* is good to put on burns.

NARRATOR — He ran over to the tub of *miso*. He wanted to rub some on his burns but by mistake he got it in his mouth and bit down on the bitter bug.

MONKEY — Oh, it's bitter, it's bitter! *(Nigai desu.)*

NARRATOR — He ran over to the kettle of water, and plunged his head in. When he did that the beetle reached out and bit off his tongue. *(Itai desu.)*

MONKEY — Oh, no! Instead of my getting revenge on the pheasant, he has got his revenge on me!

NARRATOR — The monkey did his best to escape, but as he did so, he tripped on the rope and fell head over heels.

HORSE-FEED BOX — Now is the time to finish off that greedy monkey!

ALL — And, tumbling out of the rafters, the horse-feed box finished the revenge on the monkey.

THE END
(Owari desu)

JAPANESE RADIO EXERCISES

INTRODUCTION

Japanese radio exercises are practiced regularly by many Japanese, both young and old. This lesson introduces students to the exercises and to Japanese numbers. The symbolic meaning of certain numbers will also be introduced.

SOCIAL STUDIES OBJECTIVES

- to introduce students to the importance of radio exercises in Japanese society
- to explore the symbolic meaning of certain numbers in Japan

LANGUAGE OBJECTIVES

- to introduce numbers in Japanese
- to write numbers from 1–10 in Japanese

JAPANESE VOCABULARY AND PHRASES

- Key phrases: *Tatte kudasai* [Stand, please]; *Suwatte kudasai* [sit, please]
- Key words: *ichi* [one]; *ni* [two]; *san* [three]; *shi* [four]; *go* [five]; *roku* [six]; *shichi* [seven]; *hachi* [eight]; *ku* [nine]; *jū* [ten]

MATERIALS

- Cassette #1, Japanese Radio Exercises
- Handout #1, Japanese Numbers
- Handout #2, Japanese Number Writing Practice

PROCEDURE

1. Explain that Japanese Radio Exercises are practiced in many schools and companies in Japan. The exercises are broadcasted by national radio stations in the mornings, and times are set aside in many schools and companies for students, educators, and employees to practice the exercises. The exercises are usually done in groups although individuals at home sometimes practice the exercises. In addition to the benefits of physical movement, these exercises also symbolize unity and cooperation among the Japanese people.

2. Before beginning the exercises, teach the Japanese numbers for 1–10. These can be found on Cassette #1, Part 1, Japanese Radio Exercises.

3. Using the diagrams on the following pages, teach the exercises one by one. The pace with which these exercises are introduced should be determined by the teacher. It is strongly suggested that only a couple of exercises be introduced at a time and that the recording of Japanese Radio Exercises (Cassette #1, Part 2) not be used until students are quite familiar with the exercises.

4. When teaching the exercises, use the commands *tatte kudasai* [stand please] and *suwatte kudasai* [sit please] during instruction. Use Japanese numbers to guide students through the exercises.

5. Use Cassette #1, Part 2, Japanese Radio Exercises to take students through the exercises.

6. Ask students what numbers have symbolic or superstitious meanings

attached to them in U.S. society or in another culture. For example, thirteen is often seen as an unlucky number. Seven, on the other hand, is sometimes seen as lucky. Inform students that in Japan, certain numbers also have symbolic or superstitious meanings attached to them. Some of these numbers are listed below.

- *Shi* (four) is often associated with death because *shinu* means "to die." Hospitals and some other buildings, as a result, do not have fourth floors.
- *Hachi* (eight) is considered a good number because the *kanji* for eight has two strokes which gradually open up as can be seen on Handout #1. This can symbolize the opening up of one's future.
- Eighty eight is considered a very lucky birthday because the *kanji* for eighty eight resembles the *kanji* for rice.
- Certain ages like twenty five and forty two for men, and nineteen and thirty three for women are regarded as unlucky and critical.

7. Using Handouts #1 and #2, have students practice writing the numbers 1–10. Stress the importance of stroke order in writing Japanese. These numbers are written the same way in Chinese.

CLOSING ACTIVITY

1. As a final closing activity for Symbolism in Japanese Language and Culture: Activities for the Elementary Classroom, show the videotape, *My Day*, which depicts a day in the life of a sixth grade student in Japan. *My Day* focuses on the sights and sounds of Japanese language and culture.

2. An informal assessment of what students have learned in this curriculum unit can be made by having them comment on various scenes of the videotape. Some of the language and activities shown in the videotape were introduced through lessons in this curriculum unit. For example, students can comment on the following:

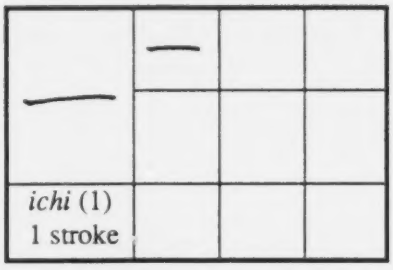
- rice and other foods in Japanese meals (e.g., fish, seaweed, etc.)
- the use of chopsticks
- the use of the word, *itadakimasu*, before a meal
- beginning of school and class rituals
- Japanese greetings
- Japanese names (e.g., Yamamoto, Masafumi)
- Japanese games
- martial arts
- the Shinto religion; Shinto shrines
- learning *kanji* at school
- transportation in Tokyo

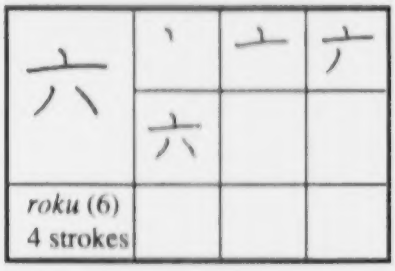
3. Have each student write a story about a special day in his/her life, perhaps focusing on a day when something symbolic took place (e.g., religious ritual,

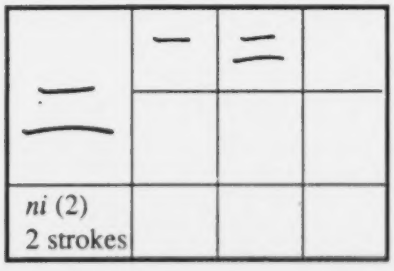
special birthday, singing the national anthem, saluting the flag, eating a special food). Students might want to explore symbolism in certain holidays or festivals (e.g., Chinese New Year's, Cinco de Mayo, Japanese Children's Day, Halloween, Thanksgiving, Christmas).

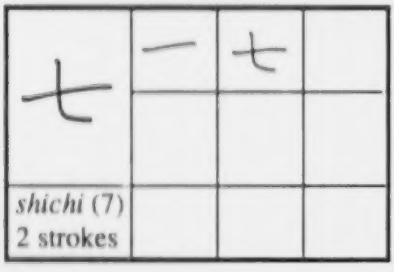
4. Teachers are encouraged to use references listed in the bibliography of this curriculum unit to further expand upon the lessons they have introduced to students. The references have been carefully selected to meet the needs of elementary school teachers and students.

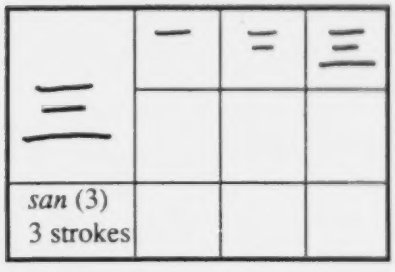
JAPANESE NUMBERS

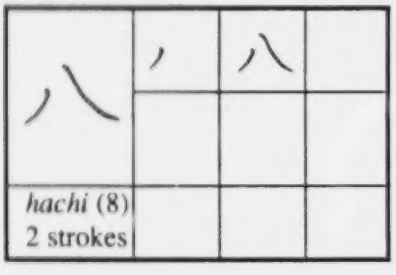


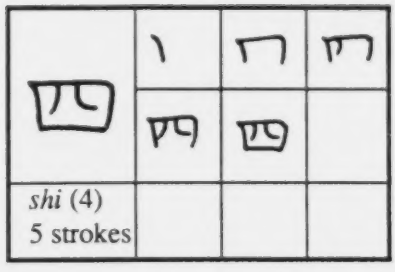


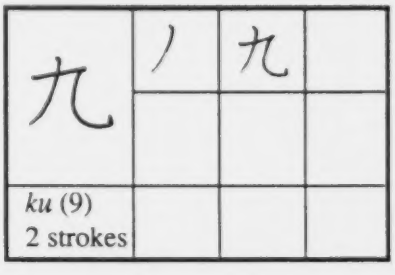


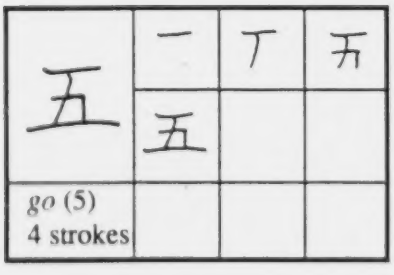


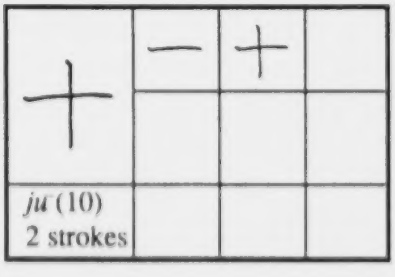




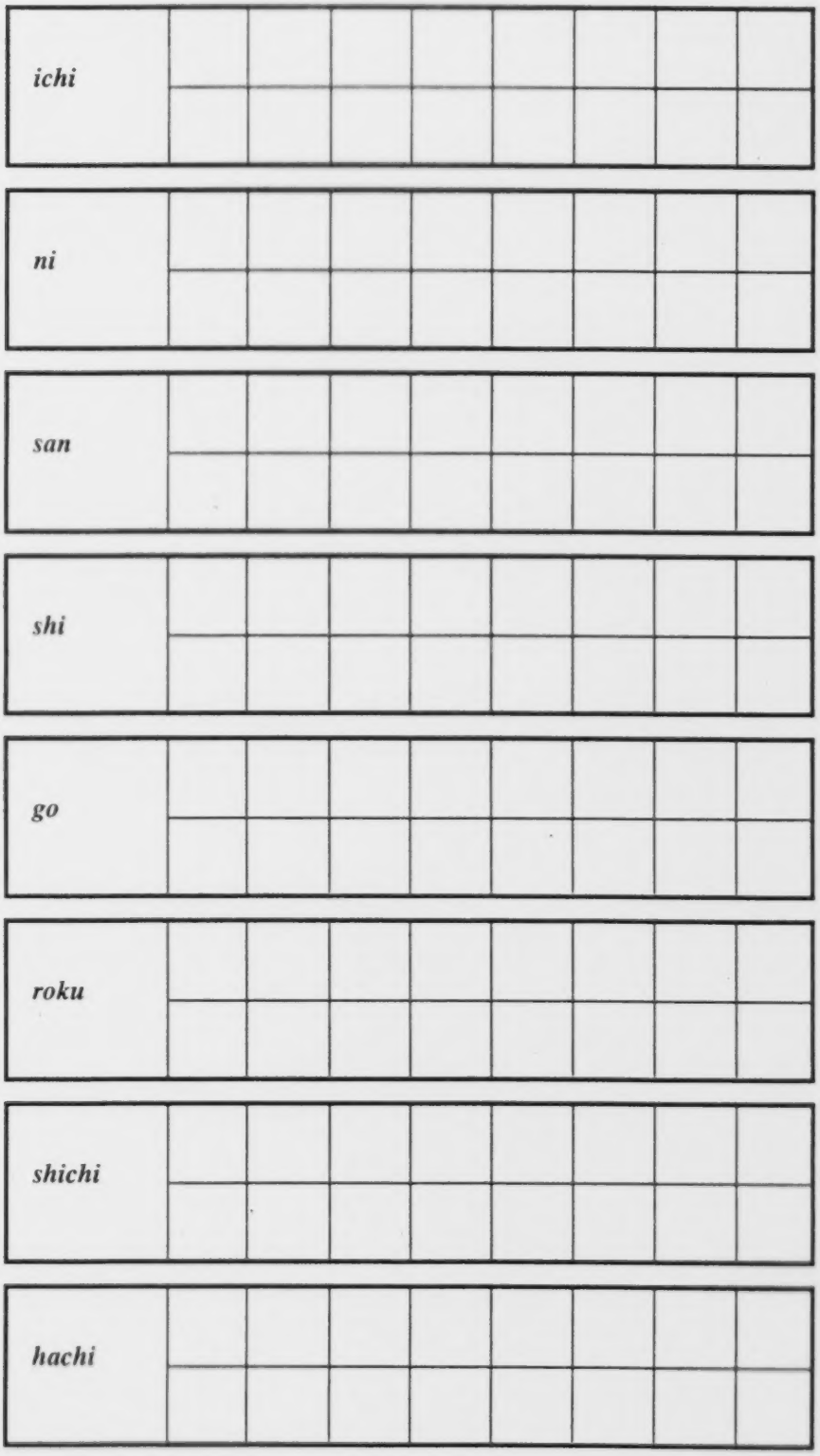








JAPANESE NUMBER WRITING PRACTICE



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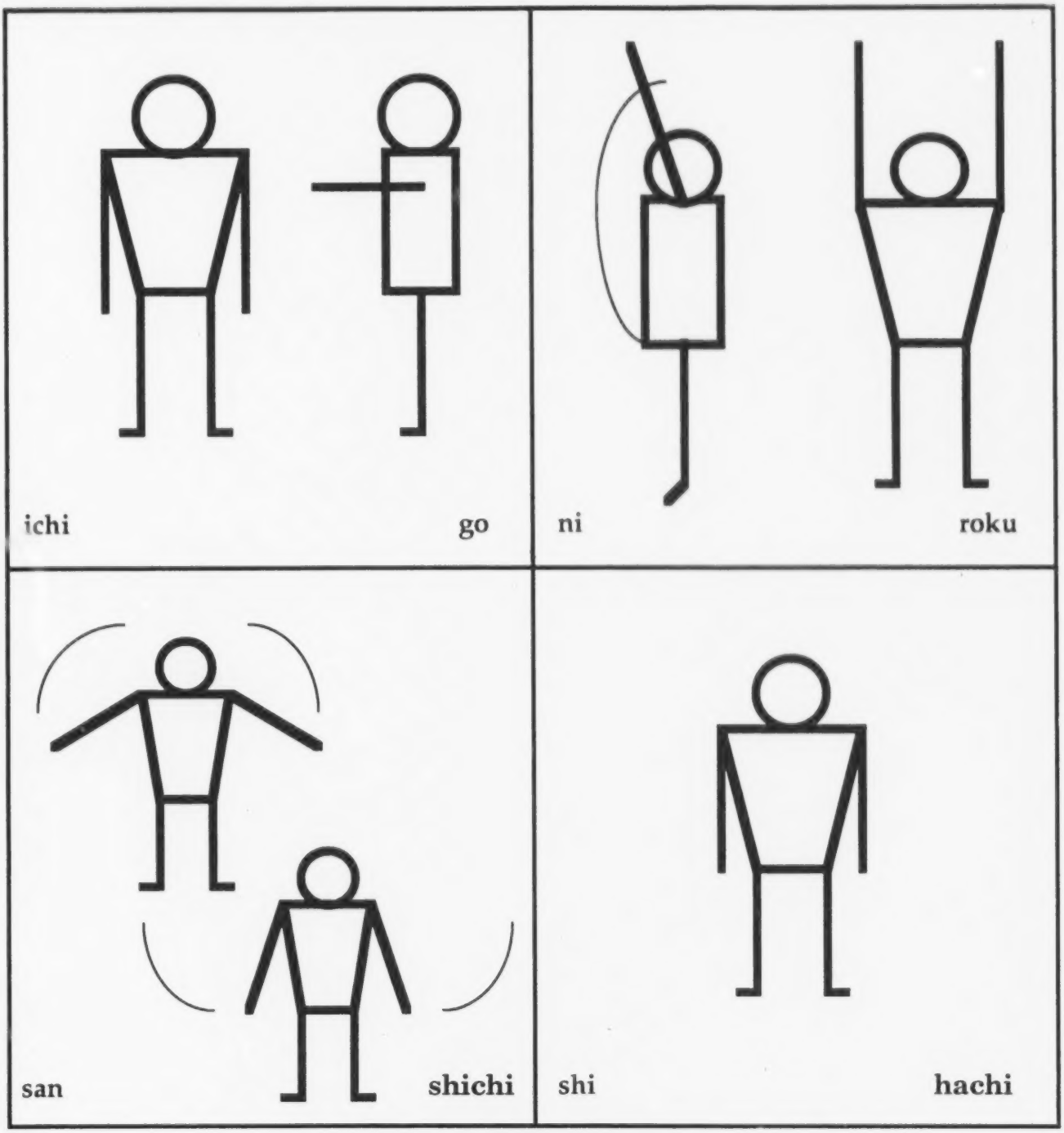
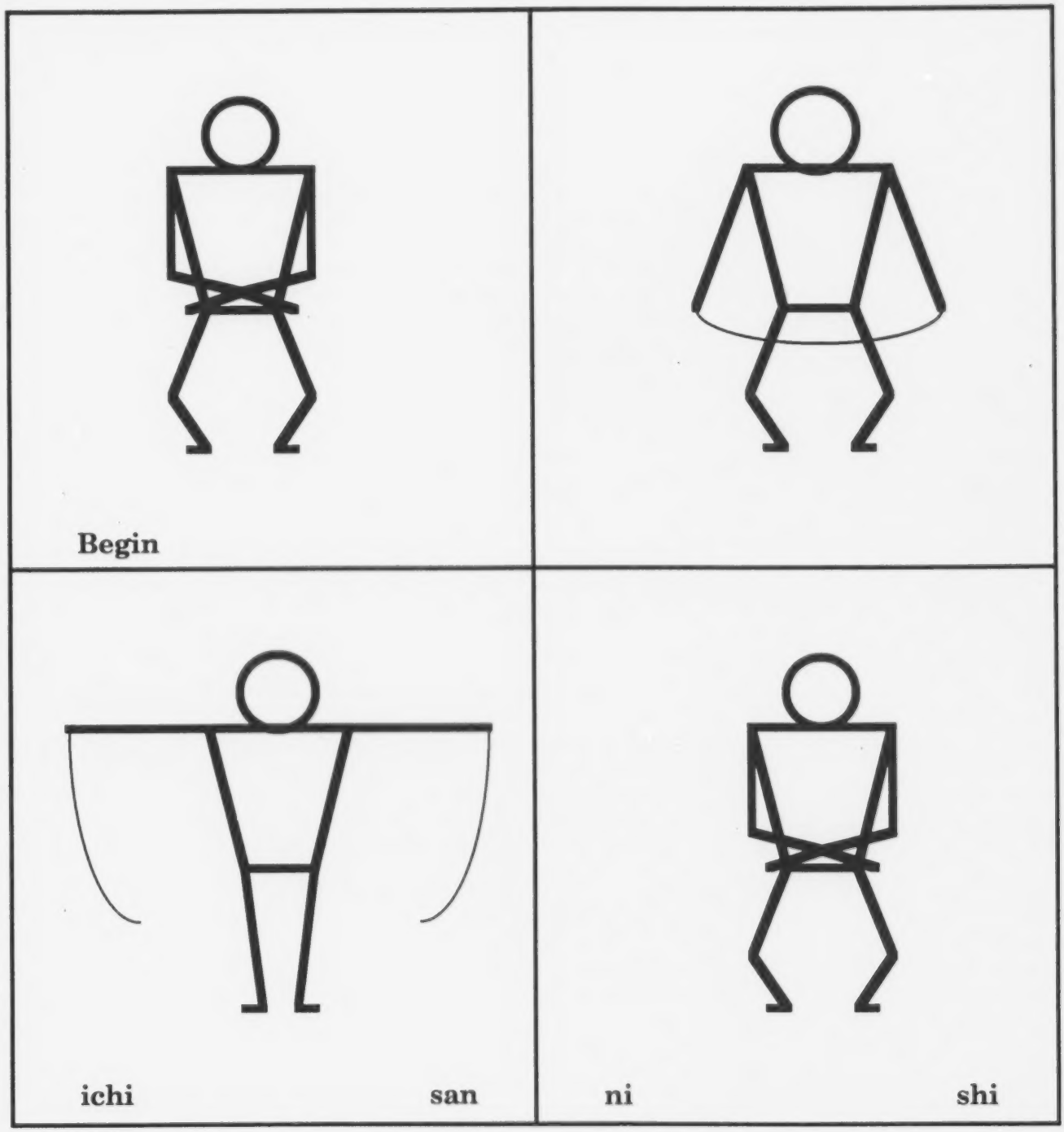
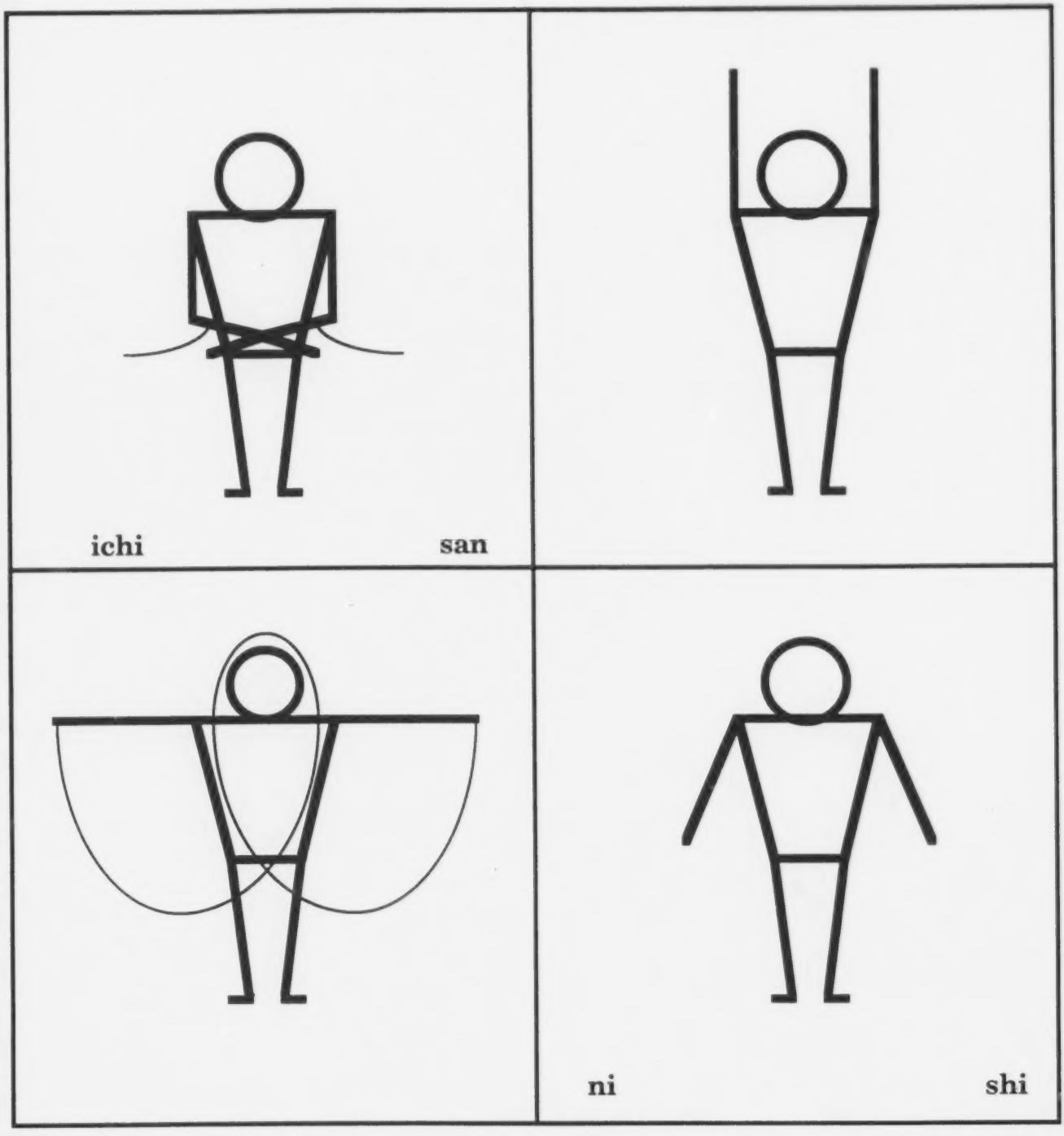


THE EXERCISES

1. Stretch arms out directly in front of body (1,5) and straight up overhead (2,6); bring arms slowly (3,7) back down to sides (4,8).
   2 times, 4 counts each



2. Bend knees while crossing hands in front and bringing them straight out to the sides (1,3,5,7), like a big semi-circle or half-jack, then returning to beginning position (2,4,6,8).
2 times, 8 counts each



3. Start with arms crossed in front. Make big, complete circles with both arms (1,3,5,7), criss-crossing arms in the beginning and separating them at the end of the circles (2,4,6,8). Then reverse direction, starting with arms separated and ending with arms crossed.
4 times, 4 counts each

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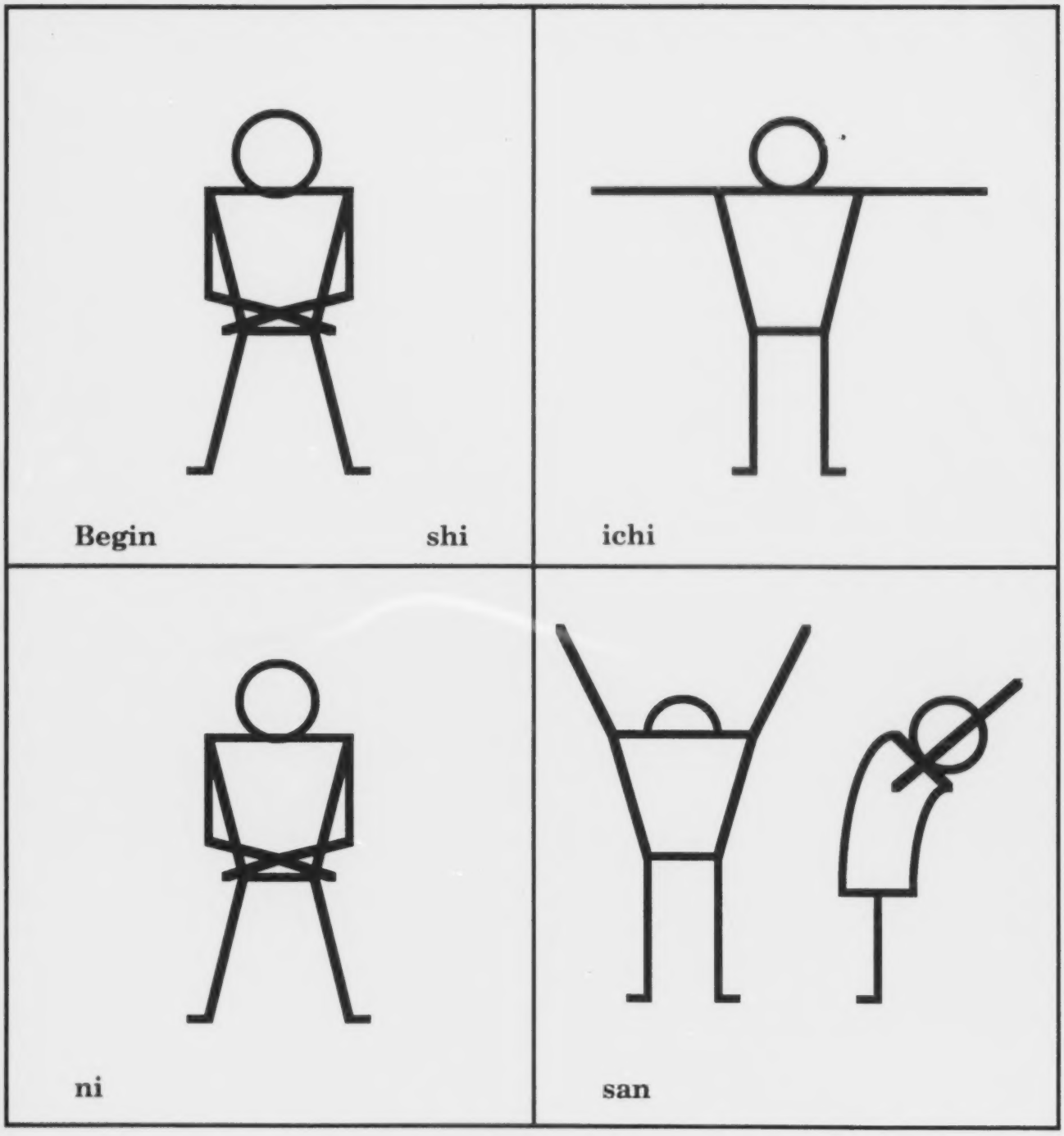
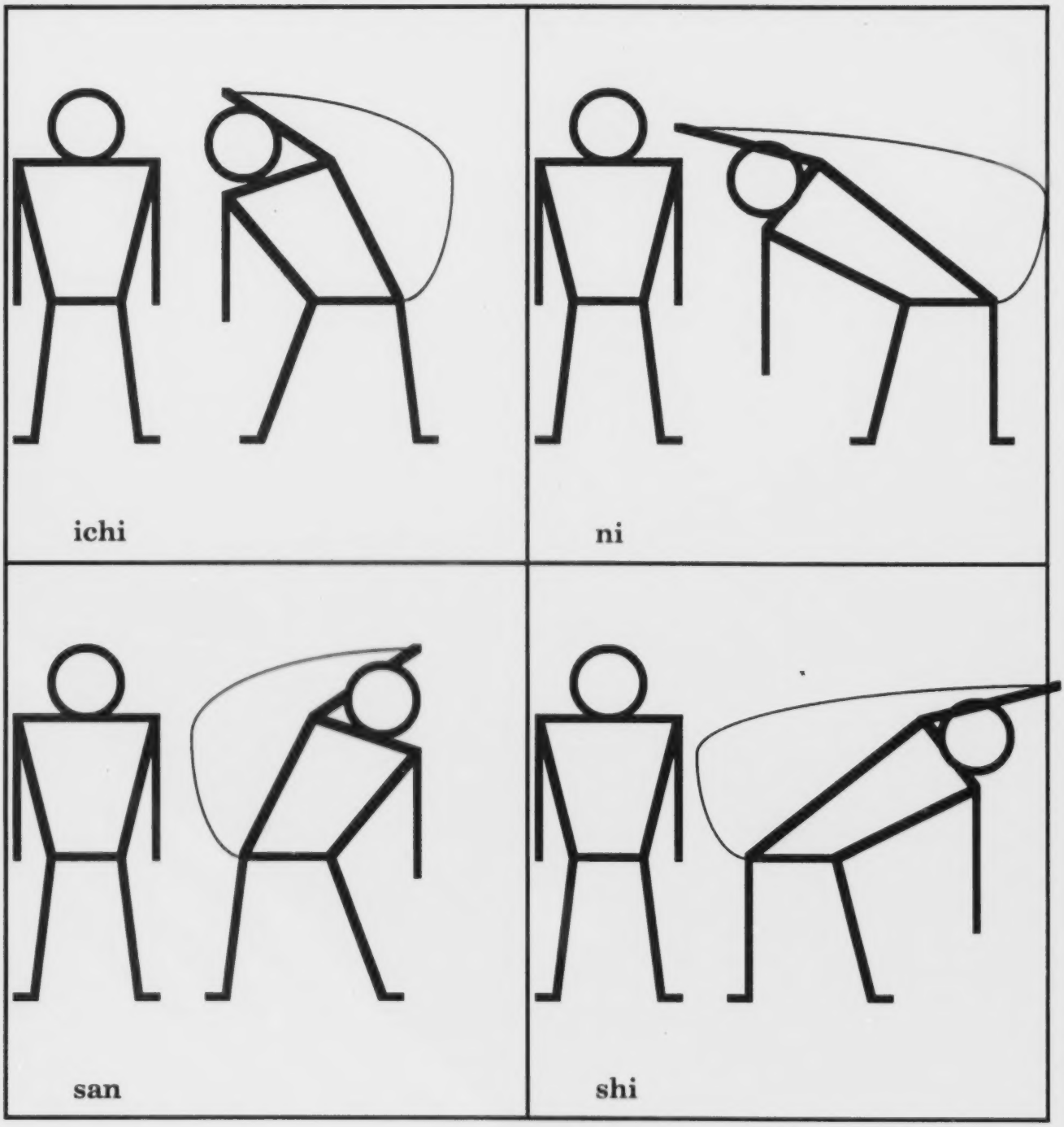
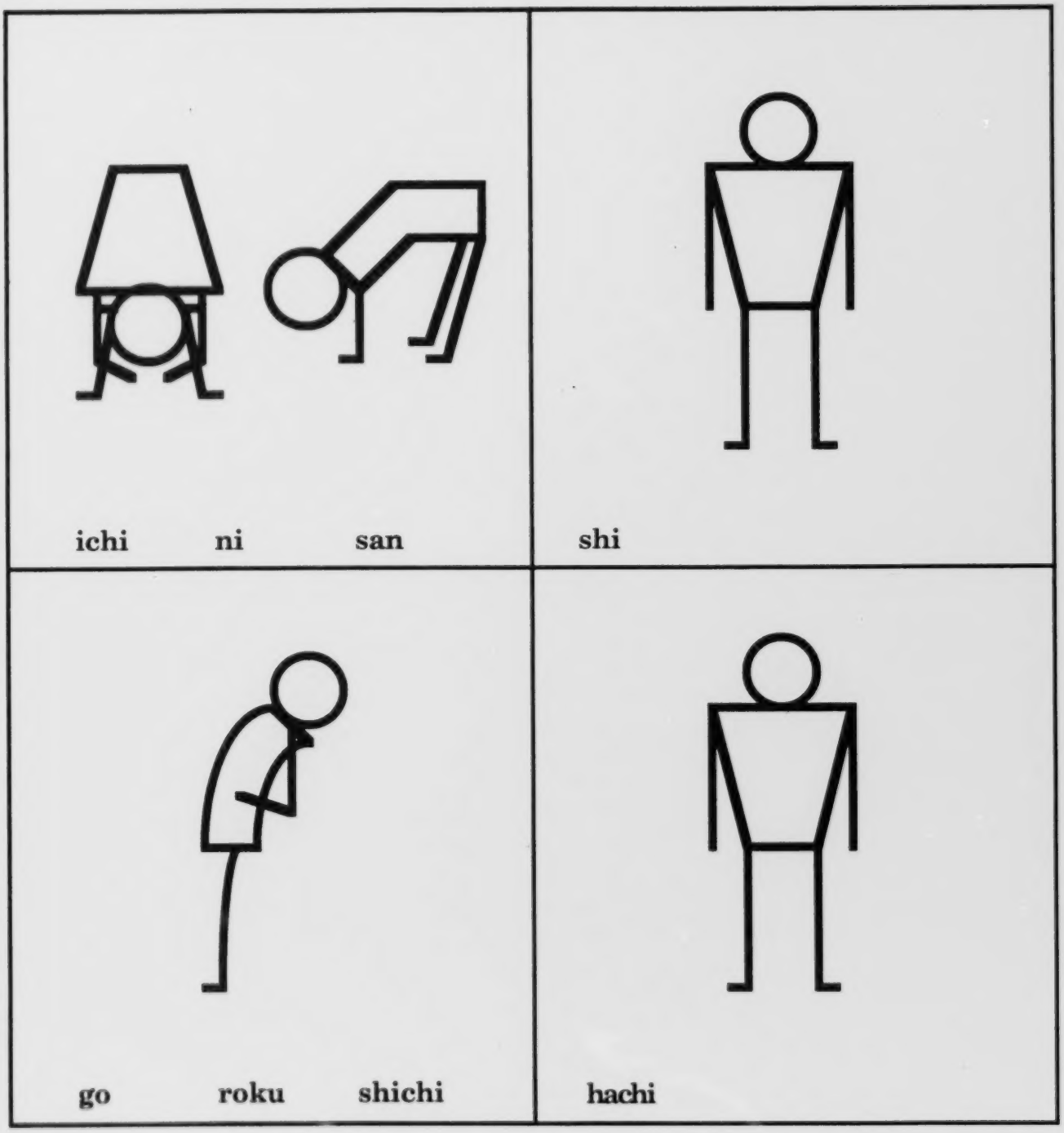


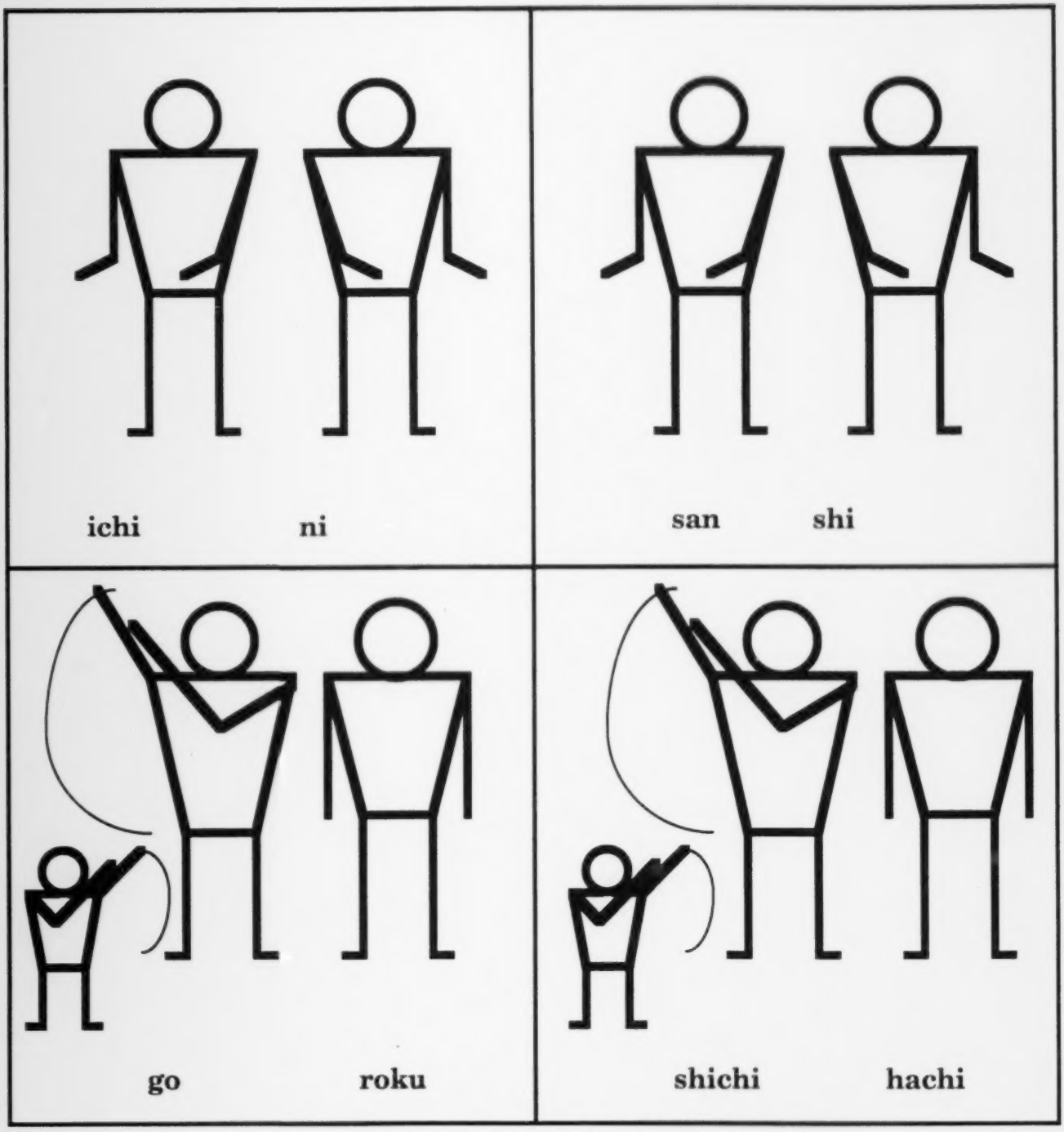
4. With feet in straddle position and arms crossed in front (4,8), extend arms to shoulder-height (1,5). Return arms to crossed position (2,6) and then throw arms straight up into a V and lean back slightly (3,7).
4 times, 4 counts each



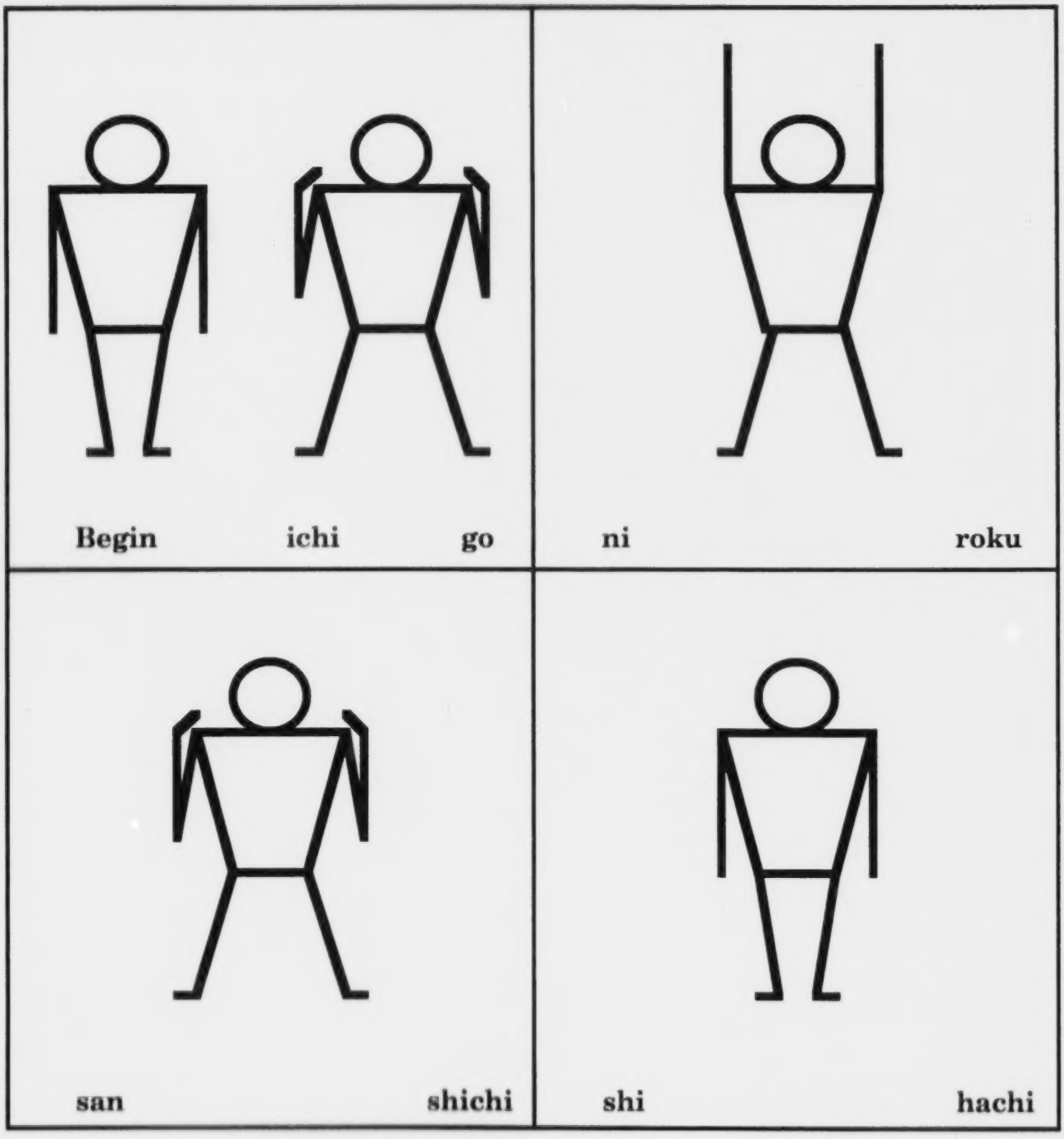
5. Bend trunk to left side (1,5), with right arm overhead. Return to standing position. Bend again (2,6), extending further down the second time. Repeat on the right side (3,4,7,8).
2 times, 8 counts each



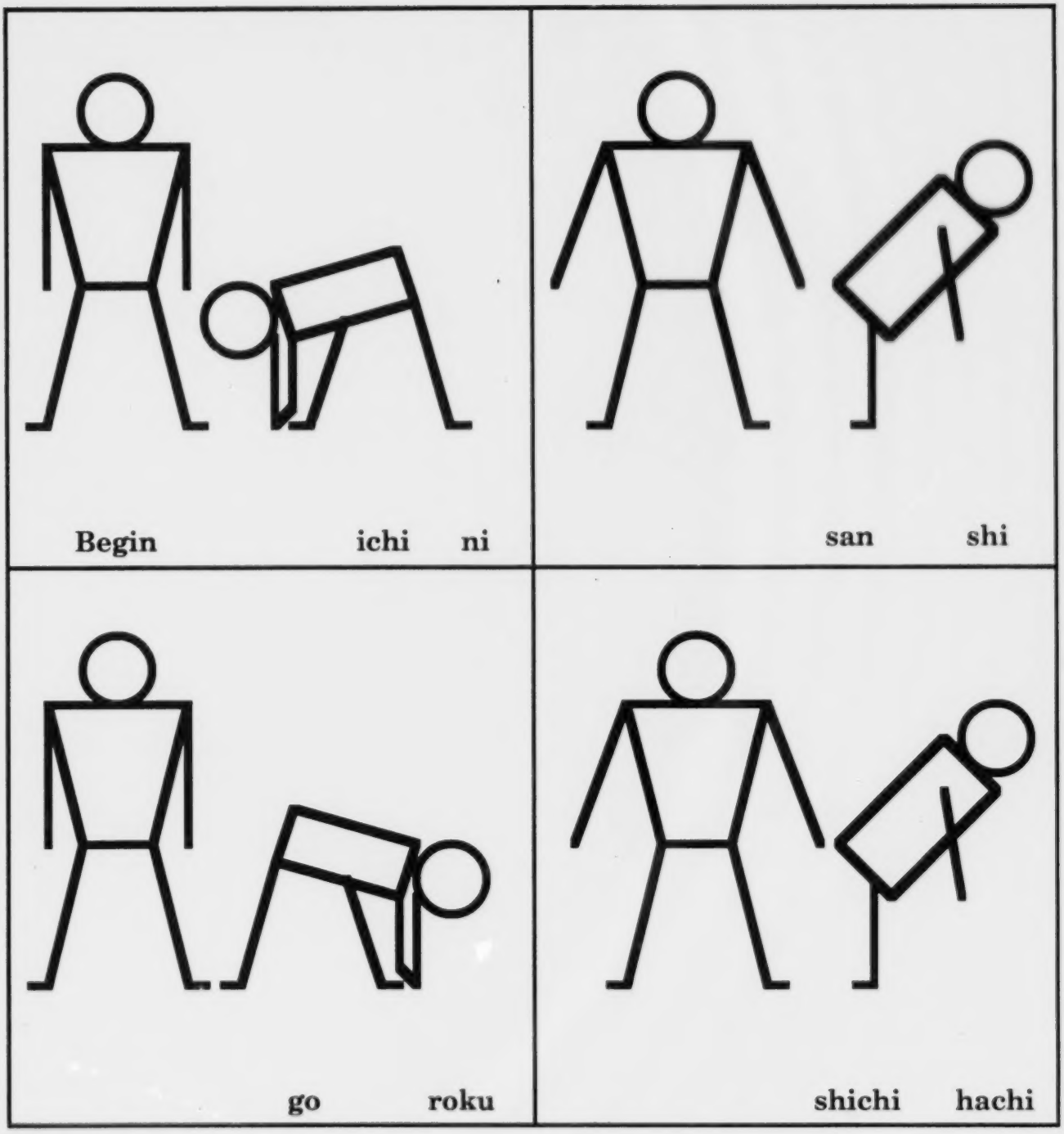
6. With feet straddled, bend at waist and touch floor in front; bounce 3 times (1,2,3) and on 4th count, return to standing position (4). Bend back with hands on waist for three more counts (5,6,7) and return to standing position on the 4th count (8).
2 times, eight counts each



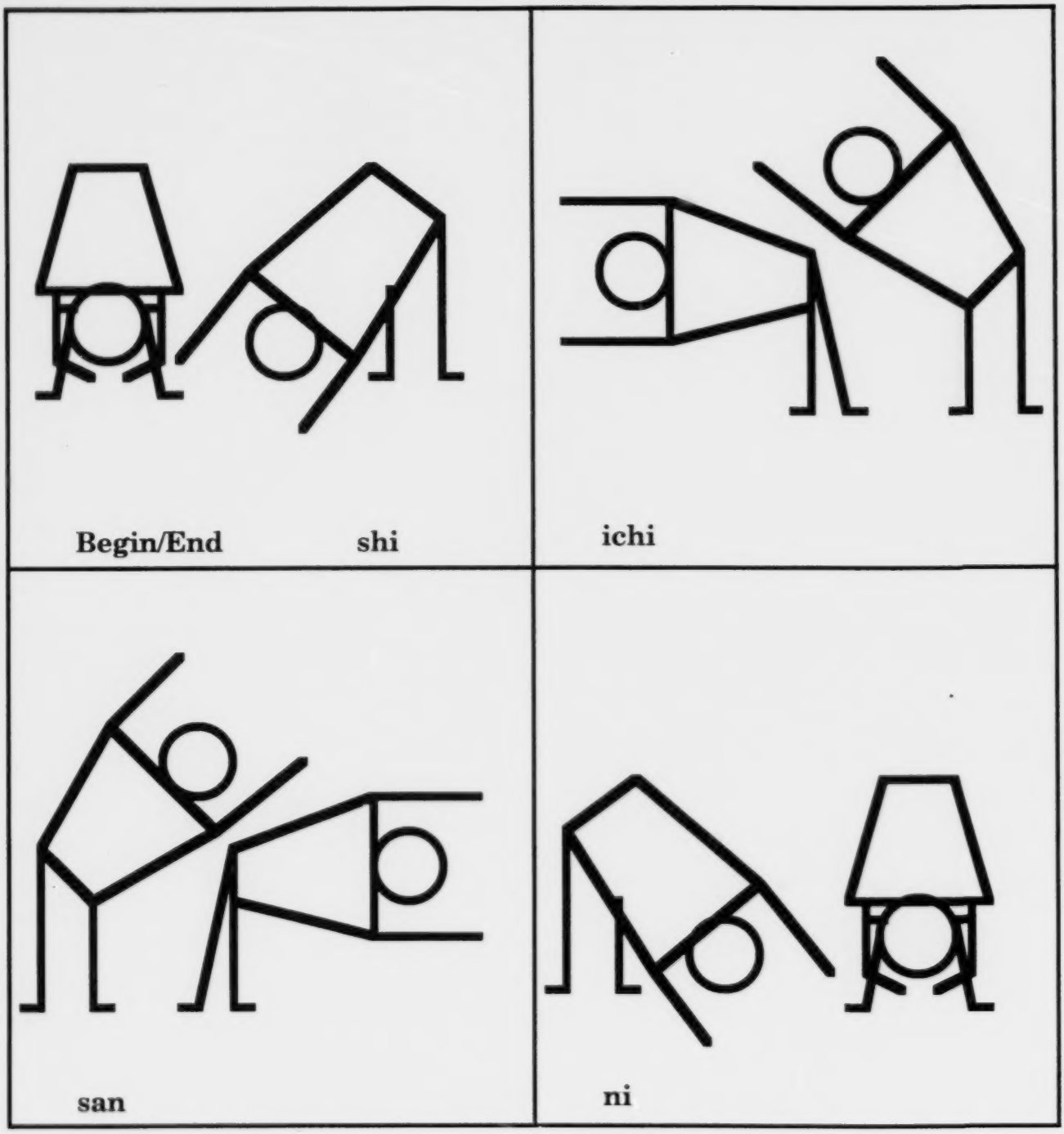
7. Loosely swing arms around waist in small movements (left-1, right-2, left-3, right,4); extend both arms up and over left shoulder (5) then back down to sides (6) and again up and over left shoulder (7) and down to the sides (8). Repeat on right side, starting small movements arounds waist on the right side (right, left, right, left), etc. *Do once on each side, eight counts each*



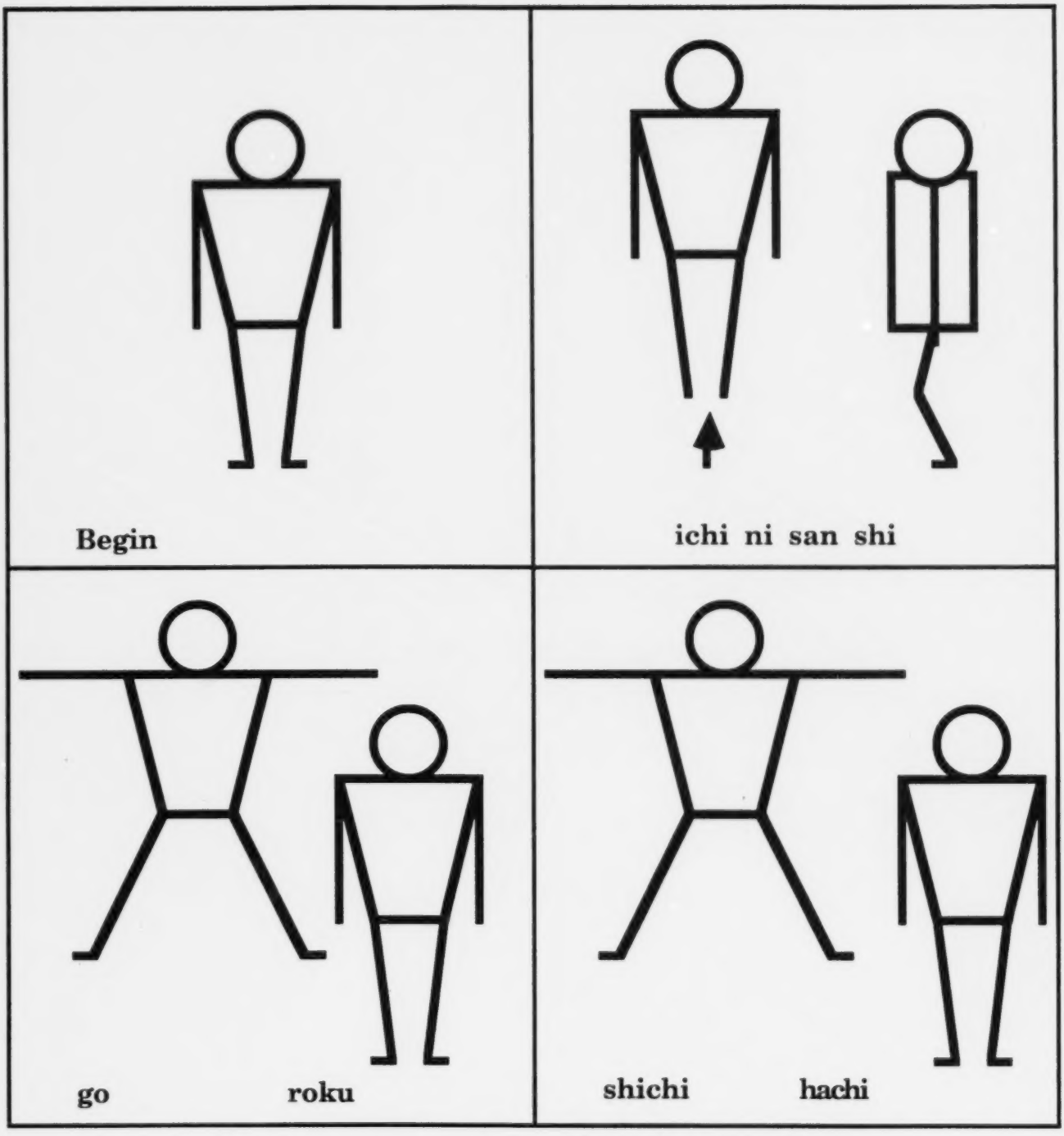
8. Step to left with left foot, simultaneously raising hands to shoulders (1,5), extend arms up straight overhead (2,6), return hands to shoulder position (3,7), then, bring feet back together and arms back down to sides (4,8). Repeat on right side; the second time on each side, stretch limbs more fully, throwing head back when arms are extended overhead. *Repeat twice, eight counts each*



9. Place feet in a straddle position. While bending at trunk, touch both hands to left foot twice (1,2); straighten trunk and bend backwards for 2 counts (3,4) with arms extended slightly to side. Repeat on right side (5,6,7,8).
Repeat twice, eight counts each



10. Touching arms to floor, make a big circle to the left side (1), over the head (2), to the side (3) and back down to floor (4). Reverse direction and return to standing position, feet together (5,6,7,8).
Repeat twice, 8 counts each



11. Jump up on toes 4 times (1,2,3,4) and bend knees while landing; follow with a half jumping jack (arms extend out only to shoulder level-5) return to standing position (6) and repeat jumping jack (7,8).*Repeat twice, 8 counts each.*

12. Repeat Exercise 2, *two times, 8 counts each.*
13. Repeat Exercise 1, *four times, 4 counts each.*

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